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Blackborne

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The Famous
Blackborne Collection

The American Art Galleries
Madison Square South
New York

legislation.

BLACKBORNE LACE SALE.

Metropolitan Museum Anxious to Acquire Rare Collection.

The sale of laces by order of Vitall Benguiat at the American Art Galleries began yesterday afternoon with low prices ranging from $2 up. The sale will be continued to-day and to-morrow, when the famous Blackborne collection will be sold, the entire 600 odd pieces in one lot. This collection, which was begun by the father of Arthur Blackborne in 1850 and continued by the son, shows the course of lace making for over 400 years. It is valued at from $40,000 to $50,000. It is a museum collection, and the Metropolitan Art Museum of this city would like to acquire it, but hasn't the funds available.

"With the addition of these laces the Metropolitan would probably have the finest collection of laces in the world," said the museum's lace authority, who has been studying the Blackborne laces since the collection opened, yesterday. "and there would be enough of much of it for the Washington and Boston Museums as well as our own. We have now a collection of lace that is probably equal to that of any in the world, though other museums have better examples of some pieces than we have."

Yesterday's sale brought $1,350.

AMORY

ON FREE VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, DECEMBER FIFTH

UNTIL THE DATE OF SALE, INCLUSIVE

THE FAMOUS

ARTHUR BLACKBORNE

COLLECTION

TO BE SOLD ON THURSDAY, FRIDAY

AND SATURDAY AFTERNOONS

DECEMBER 10TH, 11TH AND 12TH

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

CATALOGUE

OF THE

FAMOUS BLACKBORNE

Museum Collection of Laces

BEAUTIFUL OLD TEXTILES

HISTORICAL COSTUMES
ANTIQUE JEWELRY AND FANS

EXTRAORDINARY REGAL LACES

RICH EMBROIDERIES
ECCLESIASTICAL VESTMENTS
AND OTHER INTERESTING OBJECTS

OWNED BY AND TO BE SOLD BY ORDER OF

MR. VITALL BENGUIAT

AT ABSOLUTE PUBLIC SALE

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK : 1908

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CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

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THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, DECEMBER 10TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

MISCELLANEOUS

1—EMBROIDERY WITH JEWELS
French, Louis XVI.

2—APPLIQUÉ VELVET
Sixteenth century.

3—BURSE AND CUP COVER
Seventeenth century brocade.
Two pieces.

4—ANTIQUE VELVETS
Plain.
Three specimens.

5—CUT VELVET
Seventeenth century.
Two pieces.

6—Two Maniples

Seventeenth and eighteenth centuries.

7—Venetian Mat.

Silver embroidered. Sixteenth century.

8—Two Collars

Red damask. Sixteenth century.

9—Two Collars

French rococo. Silver brocade.

10—Two Stoles

Brocade of the seventeenth and eighteenth centuries.

11—Sixteenth Century Mat

Red velvet, with gold passementerie.

12—Embroidered Mat.

Sixteenth century.

13—Burse

Empire brocade.

14—Burse

Rococo silver brocade, with silver lace trimming.

15—Two Embroidered Mats

French Renaissance.

16—Two Sixteenth Century Mats

Italian. Silver embroidery.

17—Two Covers

Antique brocade and velvet.

18—Stole and Burse

Rich crimson brocade. Louis Quinze period.

19—Specimen of Needlework

Venetian. Sixteenth century.

20—Two Damask Covers

Louis Quatorze period.

21—Set of Chair Coverings

Crimson satin brocade. Louis XVI. period.

Five pieces.

22—Specimen of Brocade

Spanish. Seventeenth century.

23—Brocade Cover

Louis XVI. period. Striped pattern.

24—Brocade Panel

Dainty bouquets on salmon ground. French. Louis Quinze.

25—Specimen of French Brocade

Worn at the court of Louis XV.

26—Specimen of Brocade

Louis XVI. *Moiré-à-fleur.*

27—Brocade Cushion Cover

Curious design of stars and fern leaves in red and cream color.

28—French Royal Brocade

Gold floral patterns on a damascened rose color ground. Louis XVI. period.

29—Three Specimens of Brocade

Part of vestment. Old English.

30—Two Specimens of Old Textiles

Venetian silver brocade. Made about seventeenth century.

31—Square Brocade

Royal French. Louis XV.

32—Cushion Cover

Venetian silver brocade. Seventeenth century.

33—Sixteenth Century Panel

Red velvet, with gold galloon edging.

34—Cushion Cover

Old red velvet, with yellow passementerie.

35—Specimen of Cut Velvet

Henri Deux.

36—Specimen of Cut Velvet

Similar to the above. Henri Deux.

37—Specimen of Velvet

Extra thick pile. Made about 1400 A.D.

38—Talisman.

Sixteenth century. Relic, with sacred hearts finely embroidered. *These relics were presented to pilgrims at various shrines.*

39—Sixteenth Century Scapular

Medallion, with Virgin and Child on an embroidered silver ground.

40—Old Engraving

"Madonna and Child." Silk-embroidered frame.

41—Old Engraving

"St. Joseph and Child." Cordonnet-embroidered frame.

42—Heart-shaped Relic

Centre medallion with figure of a saint embroidered in various colors of silk. Sixteenth century.

43—Cardinal's Portfolio

Finely embroidered.

ECCLESIASTICAL VESTMENTS

44—French Chasuble

Old rose moiré. Louis Seize period.

45—Louis XIII. Chasuble

Plum-colored brocade, with design of swans drinking at fountain. Finished with gold galloon trimming.

46—Seventeenth Century Chasuble

Cream-colored damask, with silver brocade.

47—Venetian Tapestry Chasuble

Renaissance design of birds, crowns and vases.

LABARUMS AND BANNERETTES

48—Sixteenth Century Bannerette

Rich silver cloth.

49—Brocade Banner

Eighteenth century.

50—French Embroidered Banner

Cream-colored satin, with eighteenth century embroidery.

51—Bannerette

Mandarin red velvet, finished with galloon trimming.

52—Venetian Gondola Curtain

Green brocade, with heavy passementerie.

53—Early Seventeenth Century Bannerette

Rich Muscovite cloth of gold.

54—Two Bannerettes

Cream and silver brocade, finished with silver lace. Louis XVI. period.

55—Louis XV. Banner
Pearl gray brocade.

56—Gothic Embroidered Panel
Mounted on red velvet. 1450 A.D.

FINE OLD BROCADES AND DAMASKS

57—Part of Vestment
Venetian silver brocade.

58—Brocade Panel
Louis XVI. (Damaged.)

59—Specimen of Louis XVI. Brocade
Dainty floral and stripe design.

60—Specimen of Brocade
Cream color rep. Louis XVI. period.

61—Louis XIV. Court Brocade
Of superior quality. The favorite Medici flower in cream on terra-cotta color ground.

62—Two Fine Specimens of Brocade
Silver cloth of the Louis XIII. period.

63—Old English Drapery
Cream-colored silk. George III. period.

64—Four Panels

Louis Seize brocade, partly lined with old Spanish brocade. Formerly part of canopy.

Length, 6⅜ *yards.*

65—Louis XVI. Tenture

Striped brocade, with bouquets and shepherds' emblems.

Length, 4 *yards.*

66—French Brocade Tenture

A design greatly in vogue at the Court of Louis XVI.

67—Old English Panel

Cream-colored silk. George I. period. (Damaged.)

68—Louis XIII. Tenture

Yellow damask.

Length, 4⅝ *yards.*

69—French Blue Damascened Rep.

A material greatly worn in France about 1785.

Length, 6½ *yards.*

70—Louis Quatorze Damask

Ivory cream color, with the favorite bold design of the period.

71—English Brocade Silk

Worn in George III.'s reign.

72—Spanish Silk Brocade Panel

Ivory white; seventeenth century weave.

73—Rare Panel

Spanish brocade, trimmed with heavy gold passementerie. Made about 1600 A.D.

INTERESTING AND HISTORICAL COSTUMES WORN BY GRANDEES AT VARIOUS COURTS DURING THE LAST THREE CENTURIES

74—Waistcoat

Pink satin brocade. Worn in England about 1780.

75—First Empire Waistcoat

Dotted silk. Has twenty-six embroidered buttons.

76—Silk Tissue Waistcoat.

Has thirteen buttons. King George II. period.

77—Royal Louis XVI. Waistcoat

Heavy cream crêpe-de-chine, with small conventional fleurs-de-lis daintily embroidered. The pocket laps have embroidered lover's knots, garlands and laurel wreaths.

78—Cream Satin Brocade Waistcoat

Worn during the reign of George III. The design appears to have been made especially for waistcoats. Has five buttons.

79—French Jabot

Embroidered in colored silks on cream. Worn at the Court of Louis XVI.

80—William IV. Waistcoat

Silk brocade.

81—Jabot

Beautifully embroidered thistles and quaint buttons. Worn by a Scotch nobleman about 1750.

82—White Satin Waistcoat

Early Victorian. Has six buttons.

83—Spanish Waistcoat

Short bolero shape; cream satin, with flowers, fruits and insects embroidered in bright colors of silk. Worn about 1775.

84—Waistcoat

Queen Anne's reign. Cream satin, with embroidery; lined with Indian pashmina cloth. Has nine buttons.

85—White Satin Waistcoat

George II. Profusely embroidered roses and thistles, the national floral emblems of England and Scotland. Has twelve buttons.

86—Finely Embroidered Jabot

Louis Seize. Has twelve buttons.

87—George IV. Waistcoat.

With embroidered roses and thistles. Has five buttons.

88—Turquoise Blue Silk Jabot

Embroidered flowers in colors of silk and silver thread. Louis XVI. style.

89—Turquoise Blue Satin Jabot

Embroidered trefoils in silver threads.

90—Portion of Costume

Yellow embroidered silk. Worn by picadors.

91—Embroidered Dress Panel

George I. period. (Damaged.)

92—Spanish Sleeves

Eighteenth century. Cream silk, with silver embroidery.

93—Specimen of Dress Embroidery

In vogue during the reign of Louis XIV. (Damaged.)

94—French Corsage Bodice

Worn during Louis XVI. reign.

95—Court Corsage Bodice

Of exceptional shape and quality. Worn during Louis XV.'s reign.

96—Corsage Bodice

Royal brocade. Rococo period.

97—Green Brocade Corsage

Louis XIV. period.

98—Brocade Corsage Bodice

Louis Quatorze period.

99—Cloth-of-Gold Garment

Russian. Eighteenth century.

100—George III. Waistcoat

Yellow brocade, with bouquets worked *à chenet*.

101—Antique Cloak

Gray brocade. Worn during the reign of Henri IV.

102—Brocade Reticule

Eighteenth century.

103—Reticule

Pink cloth-of-gold. Eighteenth century.

104—Two Purses

One embroidered, the other brocade. Used by nobleman during the seventeenth century.

105—Child's Cap.

Brocade of the eighteenth century.

106—Child's Garment

Rich mauve brocade. Louis XV. period.

107—Child's Garment

Pink and silver brocade of the seventeenth century.

108—Child's Garment

White silk.

109—Lady's Coat

Brocade, trimmed with silk lace and curious passementerie. Louis XVI. period. (Damaged.)

110—Louis XV. Court Coat

Floral design on cream-colored ground; silver lace edging.

111—Curious Silk Grenadine Dress

Old English. George IV. period.

112—Old English Dress

Red checked silk, trimmed with fringe. Early Victorian period.

113—Spanish Corsage

Ivory cream brocade. Louis Quinze period.

114—Corsage

Emerald green brocade. Louis Quatorze period.

115—Seventeenth Century Corsage

Sapphire blue brocade, with floral design; gold lace trimming.

116—Old Linen Blouse

With smock work. Silk-embroidered collar.

116a—Specimen of Needlework

Silk embroidery on linen. From the Island of Rhodes. Sixteenth century.

117—Chinese Embroidered Cape

With three flounces and carved jade fastener.

118—Two Cushion Covers
Old Italian linen and lace.

119—Two Cushion Covers
Milanese lace and linen. Seventeenth century.

120—Three Cushion Covers
Venetian-Greek lace and red damask.

121—Two Cushion Covers
Lacis lace.

122—Two Bags
Venetian-Greek linen and lace. Seventeenth century.

123—Two Sleeves
Linen embroidery. From Mount Ararat.

124—Two Specimens of Embroidered Linen.
From the Isle of Crete.

125—Two Cushion Covers
One lacis work, the other Greek lace. Seventeenth century.

126—Two Specimens of Drawn Linen Lace
One very rare and interesting.

127—Two Cushion Covers

Old Italian lace and linen.

128—Two Specimens of Gothic Lace

Heavy crochet design of geometrical rosettes.

129—Two Specimens of Lace

Renaissance filet. One with unicorns, the other, "The Sacrifice of Isaac." Sixteenth century.

130—Two Cushion Covers

Venetian-Greek design of stripes and rosettes.

131—Two Cushion Covers

Italian lace. Seventeenth century.

132—Two Cushion Covers

Venetian lace and drawn linen. Seventeenth century.

133—Two Panels

Examples of drawn linen, darned netting, guipure and Venetian-Greek lace.

134—Two Linen Panels

Embroidery with lace edging. From the Island of Crete.

135—Two Specimens of Embroidered Linen

Part of vestments. Eighteenth century.

136—Two Lace and Linen Panels

Old Italian. One with fourteen examples of crochet laces, the other with an early Grecian pattern. Seventeenth century.

137—Two Panels

Drawn linen and lace work.

138—Two Specimens

One lacis work, mounted with a brocaded border; the other, Spanish embroidered linen panel with archaic animals and fountains, and lace edging.

139—Panel of Drawn and Embroidered Linen

Sierra Nevada, with arabesque, and centre medallion containing lion and flowers in colored silks. Seventeenth century.

140—Specimen of Linen Embroidery

With centre medallion containing double-headed eagle. Sixteenth century. From the Greek.

141—Cushion Cover

Spanish embroidery. Centre with lion, inscription, and dated 1750. Trimmed with lace.

142—Sixteenth Century Specimen

Lilies tied with ribbon, embroidered in bullion.

143—Curious Square

Old Madras. Embroidered and trimmed with lace. From Brazil.

144—Italian-Greek Lace Panel

Reticulated Roman pattern; red centre.

145—Beautiful Table Cover

Drawn linen lace. Spanish. Seventeenth century.

146—Cover

Venetian-Greek reticella lace and linen, with dentelle edging. Seventeenth century.

147—Fine Table Cover

Drawn linen and embroidered Venetian. Seventeenth century.

148—Fine Table Cover

Venetian-Greek lace, of an exceptional Grecian classic design.

EMBROIDERED LINENS AND LACE SERVIETTES

149—Two Old Oriental Antimacassars

Embroidered linen.

150—Fine Antimacassar

Muslin, with gold embroidery.

151—Italian Lacis Lace and Linen Panel

Composed of eighteen doilies, with design of birds; guipure lace edging. Seventeenth century.

152—Large Serviette

Linen, with reticella lace insertion; guipure edging.

153—Italian Linen Serviette

Venetian-Greek lace insertion of rosette design; scalloped edging. Seventeenth century.

154—Venetian Altar Cloth

Linen and lace, finished with lace edging. Seventeenth century.

155—Italian Linen Cloth.

Trimmed with fine lace insertion and fringe edging. Seventeenth century.

156—Large Serviette

Linen, with reticella lace insertion. Seventeenth century.

157—Spanish Linen Panel

Drawn work and embroidery; scalloped lace edging. Seventeenth century.

158—Sierra Nevada Panel

Honeycomb drawn linen and lace, with embroidery in colored silks. Seventeenth century.

159—Salamanca Hunting Saddle Cloth

Linen. The centre with horses, stags and birds in drawn work and embroidery, finished with lace edging. Spanish. Eighteenth century.

160—Old German Linen Panel

Study of conventional foliage in silk embroidery and gold threads; scalloped lace edging. (Damaged.)

161—Old Spanish Panel

Embroidered linen, with lace insertion and silk scalloped edging.

162—Spanish Linen Cover

The centre containing a cross, surrounded by a curious design of arabesque scrolls and eight-pointed stars, which have been embroidered in gold threads and silk. Sixteenth century.

163—Curious Panel

Gothic Sicilian linen, with designs of double-headed eagle, archaic stags, squirrels and vases in drawn work.

164—Spanish Linen Panel

Design of archaic flowers, animals and birds embroidered in colored silks; finished with an edging of lace.

165—Gothic Cover

Sicilian lace and linen, with figures in embroidery.

166—Italian Linen Altar Cloth

Embroidered in blue and brown silks. Has name of donor and is dated 1700; trimmed with scalloped lace of the period.

167—Specimen of Linen

Sixteenth century. Sicilian drawn work.

168—Lace Border

Formed of thirty various lace panels. Seventeenth century specimens.

169—Lace Border

Formed of thirty-seven lace panels, each having a different study; scalloped edging.

170—Italian Filet Lace Border

Designs of unicorn and trees.

171—Specimen of Russian Needlework

Wool embroidery, on linen, of archaic designs of birds and flowers.

172—Lacis Lace Border

Old Spanish. Geometrical design and archaic animals.

173—Lacis Lace Border

Old Spanish. Geometrical design and archaic animals.

174—Sierra Nevada Linen Border

With lace panels, insertion, and archaic animals, birds and flowers worked in colored wools; scalloped lace edging. Sixteenth century.

175—Lacis Lace Border

Spanish Renaissance. Design of lions, birds drinking at fountain, pomegranates and chimeras.

176—Lacis Lace Border

Spanish Renaissance. Design of lions, birds at fountain and trefoil border.

177—Lacis Lace Border

Spanish. Conventional lion, vases and fountain. Sixteenth century.

178—Lacis Lace Border

Two panels contain mermaids; trimmed with fringe. Sixteenth century.

179—Lacis Lace Border

Classical Renaissance design of mermaids, vases and crozier.

180—Large Altar Frontal

Spanish lacis lace, with characteristic design of unicorns and vases. Sixteenth century.

181—Lacis Lace Border

Spanish Renaissance. Conventional design of archaic figures, animals, birds, vases and flowers.

182—Curious Baldaquin

Spanish lace; with designs of archaic religious emblems, figures mounted on pedestals, men on horseback falcon hunting, birds and flowers; finished with Vandyck edging.

BEDSPREADS, COVERLETS AND CURTAINS

183—Coverlet

Venetian-Greek Peri crêpe linen and lace; scalloped lace trimming.

Width, 58 inches; length, 90 inches.

184—Bedspread

Venetian-Greek Peri crêpe, with lace insertions and scalloped lace edging.

Width, 58 inches; length, 90 inches.

185—Bokhara Curtain

Silk-embroidered, conventional floral designs in red, green, blue and yellow.

186—Arch-shaped Portière

Conventional design, in chain tambour work in cream color.

187—Bedspread.

Old Venetian reticella lace, with alternating panels of linen and lace insertion; scalloped edging.

Width, 63 inches; length, 72 inches.

188—Bedspread

Old Venetian reticella lace, with alternating panels of linen and lace insertions; scalloped edging.

Width, 58 inches; length, 76 inches.

189—Bedspread

Old Venetian reticella lace, with sixteen oblong linen and lace insertions; scalloped lace trimming.

Width, 58 inches; length, 72 inches.

190—Curtain

Old Venetian reticella lace and linen of geometrical designs forming panels and borders.

Width, 58 inches; length, 76 inches.

191—Italian Linen Baldaquin

The lambrequin is of sixteen alternating insertions of various laces and drawn linen work, some partly embroidered; fringe finish. Seventeenth century.

192—Gothic Sicilian Panel

Lacis lace, with border of geometrical arabesque designs. Edging of knotted tassels.

Width, 36 inches; length, 80 inches.

193—Gothic Sicilian Border

Lacis lace. Design of archaic stags and flowers characteristic of the period; fringe finish.

194—Fine Gothic Sicilian Panel

Lacis lace. Archaic design of figures, animals, birds and flowers; fringe finish.

195—Table Cover

Rare lace and linen; with border of classic Phœnician design of birds and flowers on an artistic honeycomb background; finished with fringe typical of ancient Egypt. Late fifteenth century.

196—Extra Heavy Linen Panel

Sicilian. Archaic design of figures, animals, birds and flowers on honeycomb ground. Fringe finish.

Width, 40 inches; length, 85 inches.

197—Extra Heavy Linen Panel

Sicilian. Archaic design of stags and flowers on a honeycomb ground. Sixteenth century.

Width, 45 inches; length, 90 inches.

198—Gothic Sicilian Cover

Lace and linen, with border containing archaic stags and flowers of the period.

Width, 40 inches; length, 90 inches.

199—Bedspread

Fine old Venetian-Greek lace and linen. Scalloped trimming.

Width, 72 inches; length, 94 inches.

200—Bedspread.

Fine old Venetian-Greek linen and lace, with lace insertions and exceptional border designed after the early Roman school.

Width, 72 inches; length, 90 inches.

SECOND AFTERNOON'S SALE

FRIDAY, DECEMBER 11TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

SPECIMENS OF OLD BROCADES

201—SQUARE

Royal French court brocade, *rose du Barry* color. trimmed with gold galloon.

202—SPECIMEN OF ROYAL BROCADE

Louis XV. period. Cream color, trimmed with gold passementerie.

203—SET OF NINE CHAIR COVERINGS

First Empire. Red satin, with wreath forming medallion.

204—TWO PANELS

Louis XVI. brocade; stripe and rose pattern.

205—BURSE

Old red brocade, with silver trimming. Seventeenth century weave.

206—Chalice Veil

Old red brocade, with silver trimming. Seventeenth century.

207—Two Specimens

Venetian silver brocade; lozenge and floral design on a rare pink ground. Sixteenth century weave.

208—Curious Brocade

Semi-Oriental raised velvet flowers. Venetian weave, copied from early Circassian weave. Eighteenth century.

209—Royal Weave Brocade

Rich cloth-of-gold; made in the seventeenth century. Characteristic design of the period.

210—Two Specimens Silver Brocade

Venetian. Design of lozenges and flowers on a rare pink ground. Sixteenth century.

211—Curious Sixteenth Century Brocade Panel

Illustrating a royal hunting scene, artistically depicted in skilful weaving and exceptional coloring. The scene is laid in a sunlit forest, with the hunters and their dogs in active pursuit of leopards. Birds, hares and monkeys are also to be seen, and together with other details are faithfully rendered.

212—Specimen of Brocade

Royal Medici.

213—Specimen of Medici Brocade Panel

Of exceptionally rich coloring. The flower represents the favorite emblem of the Medici family, and the castle, probably one of their residences.

These forest-green textiles were greatly in vogue for country estates during that period.

SHAPED DRAPERIES, CURTAINS AND MISCELLANEOUS

214—Arch-shaped Door Drapery

Russian weave of the seventeenth century.

215—Shaped Drapery

Fine brocade of Russian weave. Seventeenth century.

216—Arch-shaped Drapery

Elaborate and artistic design of foliage and flowers in silver threads, on a salmon-pink ground. Venetian. Early seventeenth century. Heavy tassel finish.

217—Two Red Brocade Curtains

Semi-Oriental design of bold foliage. Late sixteenth century.

218—Set of Eight Gondola Curtains

Venetian. Artistically embroidered in gold threads on a cream satin ground. Characteristic of the eighteenth century. These draperies were and are still used to decorate the interior of Venetian boats.

219—Labarum Bannerette

Seventeenth century. Monstrance, supported by angels, and various inscriptions embroidered in colored silks.

220—Two Small Labarum Bannerettes

One, two angels holding communion cup; the other, various church offerings, embroidered and jewelled.

221—Relic or Book Cover

Figure of St. Dorothea embroidered and studded with jewels. Sixteenth century.

222—Burse, Mounted as Portfolio

Sicilian embroidery. Lamb resting on Bible surrounded by tulips, roses, carnations and hyacinths, on the obverse; initials A. V. M. and coronets on the reverse. Seventeenth century.

223—Stole

Rich brocade. Louis XV.

224—Black Velvet Stole

Embroidered in raised gold threads of classical scrolls of the sixteenth century.

225—Donation Purse

I. H. S. embroidered on old red velvet.

226—Donation Purse

I. H. S. and offerings embroidered on red velvet. Louis XVI. period.

SPECIMENS OF OLD VELVETS

227—Henri Deux Panel

Cut and uncut red velvet.

228—Rich Purple Velvet

With bullion embroidery; gold fringe finish.

229—Specimen of Velvet

Plain cardinal red.

230—Panel

Cream velvet brocade, with conventional floral design.

231—Specimen of Genoese Velvet

Cut and uncut. Classical Renaissance design in red cut and uncut velvet on silver ground. Sixteenth century.

232—Specimen of Genoese Velvet

Classical Renaissance design in red cut and uncut velvet on silver cloth. Sixteenth century.

ANCIENT HISTORICAL COSTUMES

233—Lady's Corsage

Cream silk brocade. Louis XVI. period.

234—Jabot

French rococo brocade; has six embroidered buttons.

235—Louis Seize Waistcoat

Embroidered with chenet cordonnet and colored silks on cream satin; has ten buttons.

236—Louis Seize Waistcoat

With embroidered flowers in silver and colored silks.

237—King William IV. Waistcoat

Silk embroidery; has six buttons.

238—Louis Seize Waistcoat

With embroidered bunches of roses, forget-me-nots and clover.

239—Square-shaped Waistcoat

Scrolls, garlands and lovers' knot, in chain stitch embroidery. Louis Seize style.

240—Louis Seize Waistcoat

Conventional designs in various styles of stitches; embroidered chenille.

241—Louis Seize Court Coat

With embroidery in soft tones of colors on brown silk. Has seventeen large buttons and lace cuffs.

242—Louis Seize Coat

Rich purple velvet, with embroidery in colored silks.

243—Louis Seize Silk

Stripes and flowers brocade (part of costume, about eight yards).

244—Spanish Capa

Sapphire blue satin, yellow border, embroidered with silver bullion and silk embroidery. Fringe and passementerie trimming. Eighteenth century.

245—Louis XIII. Vestment

Rare apple green and silk damask. Elaborate study of various flowers artistically grouped.

246—Louis Seize Dress Front

Purple broché silk. Classical scrolls forming festoons, bunches of flowers, embroidered in colored silk and gold sequins.

247—Two Dress Draperies

Flowers and foliage, embroidered in soft-colored silks; silver thread and jewels on a sapphire blue satin ground. Eighteenth century.

248—French Train Dress

Bold medallions embroidered with myriads of silver sequins on a mauve and cream silk brocade. Renaissance period weave; made about 1620.

Two pieces.

249—Tunic and Skirt

Louis Quatorze period. Large floral design forming a lace-like effect, on a mandarin red and cream color ground.

250—Inquisition Capuchon

Spanish. Sixteenth century. Heavy gold bullion and jewel needlework.

These curious-shaped historical head-dresses originated in Spain during the Inquisition, and were adopted in Italy by "Secret Tribunals."

251—Inquisition Capuchon

Spanish. Sixteenth century. Similar to the preceding.

252—Pair of Sleeves

Black velvet.

252a—Pair of Sleeves

Similar to the preceding.

253—Royal Medici Court Dress

Skirt and corsage. Elaborate scroll design, embroidered in raised gold bullion. Seventeenth century.

254—Ceremonial Embroidered Scarf

The needlework is of solid gold bullion and partly studded with jewels. The whole representing gold repoussé work.

255—Ceremonial Scarf

Gold and silver brocade. First Empire period.

256—Capa

Cerise foulard silk. Henri IV. period.

257—Ceinture (Girdle).

Embroidered with silver bullion. Medici period.

258—Specimen of Embroidery

On Chinese satin. Worn on court skirts during the reign of Louis XV.

259—Louis Seize Falbala

Embroidered in colored silks and gold thread; lace trimmed.

260—Specimen of Skirt Embroidery

Trimmed with silver lace, Vandyck shape. Worn during the reign of Louis XVI.

261—French Dress Flounce

Cream silk, with embroidery in silver and gold threads, sequins and jewels. Heavy passementerie finish.

262—Cream Satin Dress Front

With manila needlework in bright colors of silks. Worn by Spanish *grandes dames* of the eighteenth century.

263—Medici Corsage

Embroidered in fine gold threads of Renaissance design.

264—Two Chatelaine Bags

Richly embroidered.

265—Round Burse

Seventeenth century embroidery.

266—Round Burse

Similar to the above.

267—Louis Seize Portfolio

Richly embroidered.

268—Embroidered Portfolio

Louis XIII.

269—Chatelaine Bag

Pink brocade, bronze mountings.

270—Reticule.

Louis Seize embroidery.

271—Pair of Cuffs

Embroidered black velvet.

272—Sixteenth Century Capa

Red damask; conventional design of the Renaissance period.

273—Length of Striped Moiré

With Pompadour bouquets. 1760 weave.

5 yards.

274—Length of English Brocade

Salmon-pink Samarcand ground, with cherries. Made in London by exile Huguenots.

7½ yards.

275—Length of Silk

Alternating stripes in cream and brown. Worn during the Directoire period.

10½ yards.

276—Louis XVI. Brocade

Grapes, garlands and lovers' knots on a myrtle green ground.

277—Coverlet

Red damask, of bold floral design. Louis XIV. period.

278—Curtain

Yellow satin damask, with cream-colored stripe. Louis XIV. period.

279—Length of Brocade

Old English. Spitalfields. Roses and thistles in pink on a pearl-gray tessellated ground.

7½ yards.

280—Spanish Satin Brocade

Cream and gold stripes. Made about 1765.

281—Francis I. Coverlet

Red damask of bold floral scroll designs. Historical relic of the earliest Renaissance school.

282—Length of Silk

Louis Quinze. Turquoise blue. Moiré broché of unusual design.

5¾ yards.

283—Length of Silk

Louis Quinze. Yellow moiré broché, with floral patterns.

284—Red Damask Curtain

Foliage and stripes. Characteristic of Louis XIII. period.

285—Red Damask Curtain

Similar to the preceding. Larger.

286—Brocaded Coverlet

Moiré silk, with stripes in soft pink and green, and sprays of roses. Extra heavy silk lining. Louis XVI. period.

287—Blue Damask Coverlet

Conventional floral design of Louis XIII. period.

288—Spanish Yellow Damask Coverlet

Of fine quality. Conventional design of flowers and baskets. Seventeenth century.

289—Brocade Curtain

Louis Seize satin. Stripe and rose pattern of the period.

290—English Damask

Spitalfields. Turquoise blue silk of extra thick quality. Part of a wedding dress worn in 1747.

Ten pieces.

291—Cope

Cerise damask silk. Louis XIV. weave of extra quality.

292—Length of Brocade

Cream-colored ground, with design typical of the Louis XVI. period.

7½ yards.

293—Spanish Coverlet

Old blue, with conventional floral design. Seventeenth century.

294—Yellow Damask Curtain

The design consists of two cherubs holding a crown and a basket of flowers. Italian. Sixteenth century weave. From Barberini Palace, Rome.

295—Red Damask Coverlet

Italian. Exceptional semi-Oriental design. Used in the Grand-ducal Palace during the early Medici period.

296—Baldaquin

Red damask, with classical designs of the First Empire period. Trimmed with gold galloon.

297—Baldaquin

Companion to the preceding.

298—Spanish Quilt

Pink satin brocade, with conventional flowers in blue, green and cream. Seventeenth century.

299—Length of Silver Brocade

Royal French. Louis XV. Elaborate designs of flowers and ribbon drapery characteristic of the period.

4½ yards.

300—Louis Seize Bed Quilt

Silk brocade, with frill border. Eighteenth century.

301—Large Quilt

Italian. Cerise damask, with bold floral design of the seventeenth century. Silk passementerie edging and silk lined.

302—Louis Seize Quilt

Broché moiré silk, with bouquets and feather-like trails of flowers tied with ribbons in soft tones of colors.

303—Hispano-Moresque Portière

Appliqué on red damask. Fifteenth century design.

304—Hispano-Moresque Portière

Companion to the preceding.

305—Rare Imperial Chinese Square

The centre design consists of flowers and butterflies; the border of the sacred lotus and emblematic bat embroidered in soft-colored silks on an imperial yellow ground. Ming period.

From the celebrated Morrison Collection. London.

306—Shawl

Pashmina centre of a rich Indian red tone. From the Cashmere district.

307—Fine Cashmere Square Shawl

Turquoise blue pashmina centre, with palmettes. Fine example of the ancient wool.

308—East Indian Shawl

Embroidered in bright-colored silks. From the northern district of India—Punjab.

309—Sicilian Coverlet

Conventional flowers, embroidered in colored silks, on a moiré blue silk, gauze lace border, with columns and vases of flowers. Sixteenth century.

310—Specimen of Brocade

With portrait of Carlos IV. With inscription. Manufactured by Miguel Gay & Co., Valencia. 1803.

311—Two Portuguese Chair Covers

Renaissance period. Embroidery on sapphire blue ground.

312—Chinese Valance

Ming period. Bird of paradise, lotus and other conventional flowers embroidered on a mandarin red ground.

SPECIMENS OF VARIOUS LACES AND EMBROIDERIES

313—Cushion Cover

Italian lace. Honeycomb ground *à jour,* with wave design edging. Seventeenth century.

314—Cushion Cover

Italian reticella lace, of classic Roman design; scalloped edging.

315—Square

Fine lace and linen, with narrow lace edging.

316—Italian Cushion Cover

Venetian-Greek lacis lace and cut linen work. Seventeenth century.

317—Cushion Cover

Venetian reticella lace, of rosette pattern. Linen frill edging.

318—Greek Embroidery on Linen

Sixteenth century. Archaic Phœnician design of figures, birds and flowers.

319—Pillow

Greek embroidery, on linen conventional design of birds and flowers. Typical of the ancient art of Phœnicia.

320—Pillow Cover

Old reticella lace.

321—Pillow Cover

Spanish lace. Geometrical designs of lozenges on a honeycomb ground. Seventeenth century.

322—Specimen of Lace and Linen

Consisting of seventeen alternating strips of guipure, reticella filet lace and cut linen work.

323—Specimen of Darned Net

An early example of the fifteenth century.

324—Chalice Veil

Darned net lace, with lamb and archaic writings embroidered in colors. Vandyck finish.

325—Linen Panel

Sierra Nevada embroidery; lace edge finish. Seventeenth century.

326—Lace and Linen Cover

Sierra Nevada. Centre design of animals and flowers, embroidered in colored silks. Sixteenth century.

327—Lace and Linen Cover

Italian. Containing nine examples of cut and embroidered linen and various laces. Mostly of the sixteenth century.

328—Two Panels

Linen and lace of the sixteenth and seventeenth centuries.

329—Two Covers

Italian. Linen and lacis lace work.

330—Two Covers

Italian. Linen and lacis lace work.

331—Two Specimens

Italian. Reticella lace of fine quality and design.

332—Two Specimens

Reticella lace of early Roman pattern.

333—Two Old Specimens

Reticella lace, with Byzantine rosette design.

334—Cover

Italian. Turquoise blue silk, trimmed with buff lace; scalloped edge border.

335—Cover

Lacis lace. Conventional design of the Renaissance period. Sixteenth century.

336—Specimen of Lace

Lacis lace of sixteenth century.

337—Specimen of Linen

Of drawn work, lace and embroidery. Italian. Sixteenth century.

338—Specimen of Drawn Muslin

The entire ground, with myriads of fine honeycomb fagoting *à jour,* forming a geometrical design of lozenges, relieved by large rosettes. Seventeenth century.

339—Two Serviettes

Venetian lacis lace and linen; interesting pattern. After the Byzantine school. Sixteenth century.

340—Two Specimens

Drawn linen and cut lace of geometrical arabesque. After the Byzantine school. The border of quatrefoil is of exceptional beauty. Sixteenth century.

341—Gothic Specimen

Venetian-Greek. Consisting of nine alternating squares of lace and linen and bordered. Has initials N. A., and is finished with lace edging.

342—Square

Sixteenth century. Venetian-Greek lace of Byzantine rosette design.

343—Eleven Doilies

Italian lacis lace. Design of figures dressed in costume of the sixteenth century.

344—Specimen Lace and Linen

Venetian point lace and cut linen. Of Byzantine rosettes design, mounted on purple velvet. Early sixteenth century.

MISCELLANEOUS LACE WORK

345—French Lawn Handkerchief

With embroidered count's coronet and initials M. E. Has black border.

346—Two Baby's Christening Caps

One of drawn work, with a band of holly work, representing "The Annunciation"; the other trimmed with Flemish lace and a band of holly work. Dated 1765.

347—Two Baby's Christening Caps

One, with fine needlework and Valenciennes lace, the biggin with ten different stitches; the other is trimmed with old Flemish lace. A band of holly work, with the tree of knowledge.

347a—Baby's Christening Cap

Old Valenciennes lace and silk ribbon.

348—Pair White Stockings

Old English. Lisle thread, openwork and partly embroidered.

349—Pair Black Silk Stockings

Cotton top; richly embroidered. Date, 1860. Marked "Paris, T. B."

350—Pair Black Silk Stockings

Cotton tops, richly embroidered. Marked "Paris."

350A—Antique Fichu

Three-cornered. Needlework on sheer linen.

350B—Pair of Sleeves

Dutch bobbin laces.

350C—Mantilla

Cream color. Llama lace. Marie Antoinette design. (Damaged.)

350D—Alb and Pair of Cuffs

Bobbin lace; conventional flowers on a large honeycomb ground.

Length, 3 *yards* 4 *inches.*

351—Valuable Historical Relic

Gothic linen serviette, which was once the property of Anne Boleyn, wife of Henry VIII. The serviette is ornamented with a portrait of the Queen with a lamb at her side; above is the crown and arms of England, with the device or motto, " Honi soit qui mal y pense," and beneath is the motto, " Dieu et mon droit," the emblematic rose of Tudor, a knight in armor mounting on a bull and other details.

LINEN, LACE AND EMBROIDERED SERVIETTES, PANELS AND COVERS

352—Italian Renaissance Panel

Sixteenth century. The centre contains ten squares of linen and filet lace of arabesque designs.

353—Serviette

Seventeenth century. Spanish lace and linen insertion; scalloped edging.

354—Linen Serviette

Sixteenth century. Italian Renaissance. Design of chimeric animals worked *à jour* in red silk.

355—Altar Linen Serviette

Spanish. Fagoting lace insertion in color; lace edging. Seventeenth century.

356—Drawn Linen Serviette

Spanish Renaissance. The main border consists of crowned lions facing each other; scalloped lace edging.

357—Linen Lace Cover

Sixteenth century. The centre contains animals and man on horseback in hunting costume, with attendant and page; fringe and tassel edging.

358—Salamanca Linen and Lace Panel

The centre of honeycomb lace in design of two hawks, and archaic lotus forming scrolls embroidered in colored wools.

These pieces were used as caparison when hunting.

359—Old Salamanca Caparison

Linen and lace. Archaic design of birds, animals and flowers embroidered in bright colors.

359A—Old Spanish Altar Cloth

Drawn linen and lace insertion in alternate panels of archaic designs of birds and geometrical medallions. Fifteenth century.

360—Seventeenth Century Serviette

Italian reticella lace and linen insertion; scalloped edging. Seventeenth century.

361—Italian Linen Serviette

Geometrical flowers and arabesque *à jour* embroidered in brown colors. Sixteenth century.

362—Two Serviettes

Lace and linen. Italian. Seventeenth century.

363—Linen and Reticella Lace Serviette

The wide border contains medallions and Byzantine crosses; the narrow, sacred hearts. Italian. Sixteenth century.

364—Dotted Linen Serviette

Venetian-Greek lace insertions in design of an eight-pointed star; bride point lace ends of archaic Grecian design. Sixteenth century.

365—Reversible Panel

Linen embroidered. The conventional lotus forming a rosette and scrolls of foliage entwined together are designs after Phœnician art.

These patterns were used in dresses in the Greek Archipelago. Probably from the Island of Cyprus.

366—Long Altar Linen Border

With embroidered design of the sacred offerings issuing from a vase, and two doves each carrying a flower in its beak. Spanish. Sixteenth century.

Length, 3¾ *yards.*

367—Square Cover

Sixteenth century. Rhodian.

368—Panel

Italian. Venetian-Greek linen, with insertions of classic geometrical design; scalloped edging. Seventeenth century.

369—Baldaquin

Venetian-Greek lace and linen in design of geometrical scrolls and flowers; scalloped Vandyck edging. Seventeenth century.

370—Gothic Italian Linen Panel

With Venetian-Greek point insertion, in design of Byzantine medallions and crosses; Gothic border with trefoils.

371—Spanish Lacis Lace

Archaic designs of man on horseback and of various figures, animals, birds and flowers. Sixteenth century.

372—Old Spanish Linen Serviette

Renaissance design of dragons and conventional scrolls; scalloped Venetian-Greek lace trimming.

373—Large Linen Cover

Lace insertions and border, with rosettes, lace edging and initials P. R. M C R.

374—Square Table Cover

Linen and Venetian point lace of geometrical design; scalloped edging. Sixteenth century.

375—Linen Serviette

With lace insertions and edging. Gothic. Fifteenth century.

376—Spanish Linen Serviette

The ends of classical Renaissance. Design of lions, trees, scrolls and conventional fleurs-de-lis; reticella lace edging.

377—Italian Linen Serviette

Cut and embroidered linen and lace, of Grecian arabesque design; lace edging. Seventeenth century.

378—Sixteenth Century Needlework

Very fine linen grass cloth. Containing 524 squares, finely and skilfully embroidered with cabalistic figures, signs, animals, birds, insects, flowers, boats and stars, and each square is separated by fine openwork lace.

Probably used by a magician.

VARIOUS LACE BORDERS AND LAMBREQUINS

379—Spanish Renaissance Border

Lacis lace, with conventional design characteristic of the period.

380—Lacis Lace Border

Spanish. Design of lions facing an ornamental vase; also numerous archaic animals. Sixteenth century.

380A—Reticella Lace Border

Gothic rosettes and Vandyck scalloped edging. Italian-Greek.

Length, 3½ yards; width, 5½ inches.

380B—Reticella Lace Border

Design of Byzantine rosettes and scalloped border edging.

Length, 2¾ yards; width, 6 inches.

380C—Border

Heavy drawn linen and lace, of geometrical Byzantine design. Greek.

Length, 4¼ yards; width, 6½ inches.

380D—Border

Heavy drawn linen and lace of geometrical Byzantine design. Greek.

Length, 4½ yards; width, 6½ inches.

381—Lacis Lace Border

Spanish. Knight on horseback facing fountain, and various floral decorations typical of the sixteenth century.

382—Lacis Lace Specimen

Biblical subject. Sixteenth century.

383—Lacis Lace Specimen

Biblical subject illustrating "Samson's Death," the centre showing Samson between two pillars. Passementerie edging.

384—Honeycomb Lace Border

Biblical subject, "Abraham offering Isaac as a Sacrifice and the Angel of the Lord restraining Him." Sixteenth century.

385—Sicilian Drawn Linen Border

Beautiful design of winged dragons and conventional flowers. Sixteenth century.

386—Drawn Linen Border

Artistic Florentine design of foliage, scrolls, flowers, chimeras and armoiries. Characteristic of the Leonardo da Vinci school. Sixteenth century.

387—Specimen of Drawn Linen

Fine design of unicorns and conventional oak tree and border of fleurs-de-lis and lovers' knots. Fifteenth century.

388—Lacis Lace Border

Illustrating the royal sport of falcon hunting. Vandyck edging with tassel finish. Sixteenth century.

389—Sicilian Drawn Linen Curtain

Design of animals and birds. After Assyrian art. Early fifteenth or sixteenth century.

LACE AND LINEN COVERLETS, CURTAINS AND OTHER ARTICLES OF UTILITY

390—Italian Linen Coverlet

Nine panels, with reticella lace insertion; scalloped border. Seventeenth century.

Length, 72 inches; width, 63 inches.

391—Coverlet

Old piquet linen and lace, with reticella lace insertions; scalloped border.

Length, 40 inches; width, 39 inches.

392—Coverlet

Heavy linen and lace, with insertions and border of geometrical rosettes. Seventeenth century.

Length, 8 feet 3 inches; width, 6 feet 9 inches.

393—Lace and Linen Coverlet

Curious border of Venetian point lace. Sixteenth century.

Length, 72 inches; width, 63 inches.

394—Linen Curtain

Five panels of Renaissance honeycomb, arabesque openwork scrolls and archaic animals and birds.

395—Large Bedspread

With flounce of Italian *point de Milan* lace of graceful scroll and tulip pattern. Late seventeenth century.

396—Linen and Lace Curtain

Gothic-Spanish. Five broad panels of conventional lilies and grapes of honeycomb openwork. Characteristic of the fifteenth century.

397—Lacis Lace and Linen Curtain

Italian. Large panel in the centre of conventional design of anthemion and dolphin heads, and two smaller panels of classic Renaissance scrolls. Sixteenth century.

398—Very Large Tenture

Italian lace and linen. Three panels of ancient Roman mosaic patterns, showing the eight-pointed stars in various treatments. Sixteenth century.

399—Sicilian Linen Baldaquin

Five panels of geometrical medallions and buds in drawn work. The border of classic arabesque scrolls. Sixteenth century.

400—Royal Spanish Linen Table Cover

Of unique and interesting design. King Carlos III. on horseback; views of the city of Barcelona and port; heraldic shield and various inscriptions.

Formerly the property of King Carlos III.

401—Interesting Linen Damask Table Cloth

Old Flemish. Illustrating the victories of Marshal Turenne, his reception at the Court of Louis XIV., Prince Condé and his followers; inscribed Cleven, Hyssel, Ryns and Berch, and dated 1672. The above-described was undoubtedly made for use in the royal household.

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, DECEMBER 12TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

OLD BOOKS AND MANUSCRIPTS: SOME ILLUMINATED AND OTHERS ARTISTICALLY BOUND IN LEATHER

402—TWO MINIATURE ENGLISH ALMANACS

One entitled "Dewdrops," dated 1832, and containing 365 religious parables; the other, "Victoria Miniature Almanac and Fashionable Remembrance," dated 1846. Both bound in red morocco.

403—OLD SPANISH PRAYER BOOK

Bound in green morocco leather, with gilt tooling. Dated 1751.

404—OLD SPANISH PRAYER BOOK

Containing four fine illustrations, bound in red morocco leather tooled in gold. Dated 1764.

405—Old Spanish Prayer Book

Bound in red morocco. "Agnus Dei" surrounded by a circle of ornaments and stars; and scroll border tooled in gold. Brass clasps. Dated 1777.

406—Old Spanish Breviary

Latin, with illustration of the arms of St. Peter. Bound in crimson leather with fine gold tooling. Dated 1753.

407—Royal Holy Week Prayer Book

In Latin and French. Richly bound in brown morocco; royal coat of arms, crown and two pendants artistically tooled in gold. Date, 1748.

408—Gothic-Spanish Book

Vellum, and dated 1490. Beautifully bound and tooled in brown leather. Fine example of the period.

409—Old Spanish Psalter

One hundred and forty pages of music, and thirty-four finely painted initials in colors and gold. Bound in eighteenth century maroon leather, with rosette in centre and Spanish coat of arms tooled in gold. Brass clasps. Dated 1750.

410—Large Sixteenth Century Psalter

With 400 pages of vellum; numerous large initials in various colors and over 2,000 small ones.

411—Illuminated Book

Bearing the arms of Leon, Castile and Aragon, and dated 1623.

A very fine copy of the "Carta Ejecutoria de

Hidalqua," written on numerous pages of vellum; four full pages of miniatures, nineteen large initial letters, and the frontispiece illustrating the Crucifixion. Inscription in cartouche, "Don Philipe Quarto—por la gracia de Dios—Rey de Castilla, de Leon, de Arragon." Bound in old red velvet.

412—Curious Old Spanish Book

The genealogy of Herman Martinez Piscina Roez de Salazarolarti and Gomez Angulo Plaza y Balda.

Contains full page of illuminated armorial bearings, seventeen illuminated headings and coats of arms, and many initial letters. Bound in red velvet. Dated 1740.

413—Illuminated "Carta Ejecutoria de Hidalqua."

Finely written on numerous pages of vellum. The frontispiece has a coat of arms of rare execution, also numerous illuminated letters in gold. Bound in red velvet. Dated 1576.

414—Beautiful and Rare Book

Vellum, and illuminated, with three initial letters in gold, and front page with miniature and coat of arms. Bound in brown leather richly tooled in gold, with design of arabesque scrolls, birds, sacred hearts and phœnix in centre panel. Dated 1585.

COLLECTION OF RARE OLD FANS

415—Old English Fan

George III. period. Miniature painting on vellum, illustrating "La Leçon de Musique." Inlaid horn sticks. (Damaged.)

416—Old Spanish Fan

Painted in classical style; mounted on ivory inlaid sticks; jewel fastener. Eighteenth century.

417—Old Spanish Fan

With painted classical subjects; mounted on carved *à jour* and silver inlaid ivory sticks. The two outside blades of Louis Seize motif.

418—Old Chinese Fan

Painted on both sides with miniature figures, the faces of which are of ivory and the dresses of silk textile application; mounted on black lacquer sticks.

This style of fan was fashionable during the reign of Louis XV.

419—Rich Old Chinese Fan

Painted on both sides with numerous figures, the faces of which are of ivory, the dresses of silk textile application; mounted on black lacquer sticks decorated in gold. Similar to the preceding.

420—Old English Fan

Carved openwork horn and painted garlands of flowers. George III. period.

421—Spanish Painted Fan

Illustrating pastoral scene of miniature figures of marquis and marquise dressed in characteristic costume of the Louis XV. Court. Ivory sticks slightly engraved, the two outside pieces with silver inlay. Eighteenth century.

422—Spanish Fan

Obverse with decoration of Chinese landscape; reverse, rural scene and ferry, and "Faust and Marguerite." Mounted with carved ivory sticks inlaid with gold and silver, representing classic motives of the Louis Seize period.

423—Spanish Fan

Decoration of bull fight on obverse; various pastimes during the reign of Louis XV. on the reverse. Pierced and inlaid ivory sticks.

424—French Painted Fan

On vellum. Miniature Roman scene, "Veturia Imploring Her Son Coriolanus"; a favorite subject of the First Empire period. Pierced ivory sticks; harlequin decoration on blades.

425—Old English Fan

Painted decoration on vellum; subject, "La Sirène." Black sticks inlaid with mother-of-pearl.

426—Empire Fan

Painted decoration of butterfly hunt, with figures dressed in classic costumes of the Roman period. Pierced ivory sticks.

427—Old English Fan

George III. period. Painted with subjects in the style of Hoppner. Pierced ivory sticks.

428—Souvenir Fan

Old German. Painted decoration of tropical birds, flowers and inscriptions. Pierced ivory sticks; tortoise-shell and mother-of-pearl blades.

429—Empire Fan

Painted decoration. Subjects, "Mark Antony Meeting Cleopatra" and "Feast of Mark Antony." Sticks of mother-of-pearl; engraved and gold inlay.

430—French Fan

Medallion, containing three miniature figures, dressed in Roman style, painted on silk. Irideseent mother-of-pearl sticks, with opal fastener.

431—Old Spanish Fan

Painted decoration, illustrating a scene from "Arabian Nights." Carved ivory sticks inlaid with gold; jewelled fastener.

432—Carved Ivory and Gold Inlaid Fan

The workmanship of these blades is of exceptional treatment, illustrating the best art of the Louis Seize period.

433—French Fan

Painted decoration. Directoire style. Subject, "L'Amour enchainé." Piereed ivory sticks, with portrait.

434—Old Spanish Fan

Painted decoration. Subject, "Visit to the Artist's Studio." Ivory sticks, with gold inlay; the two outside blades have carved design, "Cupid blowing the Fire of Love." Louis XVI. period.

435—Empire Painted Fan

Subject, "Veturia Imploring Her Son Coriolanus." Ivory sticks, with carved figures of orators.

436—Louis XVI. Fan

Figures of grandees dressed in characteristic costume of the epoch, and partly embroidered with sequins painted on silk. Pierced and gold inlaid ivory sticks.

437—Spanish Painted Fan

Pastoral scene, with five figures dressed in costume of Louis XV. period. Pierced ivory sticks; the outside blades with bergère.

438—Louis Seize Fan

Painted and partly embroidered. Agricultural implements, basket of flowers and other characteristic designs of the period. Carved ivory sticks, with gold inlay; the blades with portrait and figure of lady playing the mandolin, boldly carved.

439—Iridescent Mother-of-Pearl Fan

Twenty-three blades, with engraved ornamentation of Chinese landscape, and personages illustrating the various pastimes and occupations. These fans were greatly in vogue during the reign of Louis XV. Jewelled fastener.

440—French Fan

Miniature figures finely painted. Pierced and gold inlaid mother-of-pearl sticks. Bergère blades of the Louis XVI. period.

441—English Fan

Artistic study of flowers painted on silk. Lace-like carved ivory sticks, with jewel fastener. George III. period.

442—French Fan

Painted decoration. Subject, "L'Olympe," and curious festoons embroidered in gold threads and colored silks. Pierced horn sticks. Empire period.

443—Italian Souvenir Fan

Painted panels, illustrating "Views of Vesuvius," with Italian inscriptions; dated 1776. Ivory sticks, with carved ornamentation of medallion, shepherdess, a basket of fruit and shepherd playing the musette. The outside blades of deep carved ornamentation of marquise holding a houlette.

444—Italian Painted Fan

Biblical subject, "Joseph Being Sold by His Brothers." Mounted on twenty-two ivory sticks, with carved ornamentation of medallions, figures, animals and birds. Made about 1785.

445—Royal French Fan

Painted decoration on vellum, illustrating incidents in the life of King Louis XV. Sixteen miniature portraits and cartouches after Boucher. Engraved and gold inlay mother-of-pearl blades, characteristic of the period.

446—French Rococo Fan

Painted decoration, illustrating pastimes during the reign of Louis Quinze. Mounted on richly decorated ivory sticks, the outside blades having finely carved female figures and conventional scrolls of the period; jewelled fastener.

447—Italian Fan

Finely painted decoration, illustrating biblical subject, "Esau with His Blind Father." Ivory sticks carved and inlaid; outside blades ornamented with shepherd and his dog.

448—Fine French Painted Fan

After Rubens. Illustrating mythological events. "Vulcan Showing to his Wife (Venus) and Attendants the Helmet, Armor and Shield, with the Gorgon or Medusa Head he had Forged for Achilles." Ivory sticks carved and inlaid with gold.

449—French Fan

Illustrating "The Finding of Moses in the Bulrushes." The figures are dressed in elaborate robes and finely painted. Ivory sticks, with ornamentation of dolphins and waves, engraved and inlaid with gold. The two blades of green, with carved harlequins.

450—Louis Seize Fan

Embroidered with gold and silver ornaments and sequins and slightly painted, on a background of honeycomb net. Pierced ivory and gold inlaid sticks.

451—Magnificent French Fan

Painted and partly embroidered with gold and silver sequins. Decorated with figures dressed in the

elaborate costume of the Louis XV. period, and medallion containing male and female portraits. Ivory sticks ornamented with flowers, lace scrolls and a fan in red mosaic. The two blades with figures, trophies and other decoration, typical of the Louis XVI. period.

452—Rare Miniature Fan

Of twenty-two blades of ivory. The decoration consists of lace-like classic scroll panels, nude figures, sheep, flowers and other embellishments. The blades are deeply carved; ornamentation of Diana and her dog.

453—Magnificent Painted Fan

By Boucher. Decorated with three portraits, illustrating the "Three Ages of Women," and surrounded by garlands of flowers held by Amorini.

The ivory sticks, designed by the above artist, consist of lace-like panels with figure of a man spinning thread, and by his side a young girl with paddle. The blades deeply carved with figure and other embellishments.

454—French Painted Fan

Containing ten miniature figures dressed in the characteristic style of the early Louis Seize period. Illustrating the history of Cleopatra and Mark Antony —"The Meeting" and "The Departure." The sticks are of ivory, artistically carved, painted and inlaid with precious metal of the rococo style. The blades have carved design of mermaids, dolphins, sea monster and shells.

VARIOUS LACE FANS

455—Black Lace Fan

Real Chantilly. Transparently mounted on gauze. Carved black wood sticks. Louis Seize design.

456—Black Lace Fan

Real Chantilly. Mounted on white flowered tissue. Black carved wood sticks. Louis Seize design.

457—Honiton Lace Fan

Design of roses and dots on gauze net; scalloped edging. Pierced and carved ivory sticks; jewelled fastener.

458—Black Fan

Chantilly lace of floral design. Iridescent mother-of-pearl sticks.

459—Black Fan

Chantilly lace of beautiful design. Wreath of garlands and bouquet of flowers arranged in Louis XVI. design. Iridescent mother-of-pearl sticks.

460—White Lace Fan

Brussels design of sprays of flower, mounted on white satin; lace edging. Mother-of-pearl sticks.

461—Black Lace Fan

Real Chantilly of fine quality. Mounted on hand-painted gauze. Iridescent mother-of-pearl.

462—Lace Fan

Real *point à l'aiguille* bride lace. Mounted on hand-painted gauze mother-of-pearl sticks.

463—Black Spanish Lace Fan

Design of flowers and foliage scrolls after Louis XVI. style; mounted on goldfish sticks.

464—Black Lace Fan

Real Spanish. Design of panel, festoons and flowers, mounted on mother-of-pearl sticks.

465—Black Lace Fan

Real Chantilly. Graceful festoons of flowers partly worked *à jour*. Real tortoise-shell sticks; jewelled fastener. Louis Seize style.

466—Lace Fan

Real Brussels, with painted medallion of Cupid. Mother-of-pearl sticks.

467—White Lace Fan

Real Brussels. Artistic design of floral wreaths and panels on a black ground. Smoked iridescent mother-of-pearl.

468—Lace Fan

Fine *point à l'aiguille*, on design of bouquets and wreath of flowers on a mauve satin. Pierced mother-of-pearl sticks, engraved and gold inlay.

MINIATURE PORTRAITS PAINTED ON IVORY

469—Oval Miniature

Portrait of a young man. By Cosway. (Damaged.)

470—Miniature

Portrait of the celebrated Lady Campbell. Signed, R. S. Silver-gilt frame.

471—Miniature

Portrait. Painted on ivory. Signed, H. S. Silver-gilt frame.

472—Fine Miniature

Portrait of a *grande dame* of Henry IV. period. Gold frame.

473—Very Fine Miniature

Portrait of a lady. By Engleheart. Old silver frame.

COLLECTION OF FOBS, NECESSAIRES, BONBONNIERES, SNUFFBOXES, AND VARIOUS ORNAMENTS WORN BY THE NOBILITY DURING THE REIGNS OF LOUIS XV. AND XVI. AND THE EMPIRE PERIOD

474—Etui

Engraved mother-of-pearl. (Damaged.)

475—Umbrella Handle

Ivory, studded with real coral beads.

476—Carnet, with Pencil

Engraved mother-of-pearl and gilt mounts.

477—Old Tortoise-shell Necessaire

With silver mounts and initial W on lid. Containing scissors, knife and needle-case.

478—Snuffbox

Old carved bone. Dated 1804.

479—Spanish Snuffbox

Bone. Carved ornamentation of two lions, tower and pilgrim shell. Dated 1828.

480—Gold Box

Louis Seize. Ornamentation of engraved musical instruments; lined with tortoise-shell.

481—Silver-gilt Bonbonniere

Oval-shaped. Ornamentation of round medallion of engraved arabesque designs. Louis XVI. period.

482—Bishop's Snuffbox

Spanish. Horn, with carved ornamentation of coat of arms of Leon and Castile. Dated 1786.

483—Interesting Tortoise-shell Box

Old French. The ornamentation is a satire on the battle of Jena, in which the King of Prussia is represented by an eagle devouring a starving lion; the Prussian hosts are advancing, some mounted on a turtle and some on a crayfish, and Napoleon looks down from the clouds. Bears the following inscription: "il est Venu; il a Vu; il a Vaincu."

484—Tortoise-shell Box

Old Chinese. Ornamentation of landscape, figures and animals carved in high relief. Silver medallion in centre for initial.

485—Tortoise-shell Round Box

Old Chinese. Ornamentation of landscape, figures and initials N. S. carved in relief.

486—Jewel Box

Silver filigree. From the Isle of Malta.

487—Belt

With silver clasp. Repoussé basket of flowers and bunches of grapes. Louis XVI. period.

488—Old Silver Watch

English. Within four cases, three of silver and one inlaid tortoise-shell; the dial with Arabic numerals. Marked "George Poor."

Worn by Oriental potentate.

489—Old Silver Watch

English. Within three cases, two of silver and one of tortoise-shell; the dial with Arabic numerals. Made by Marwick, Markham, Perigal, London.

490—French Enamelled Tripod

With decoration of bouquets and flowers on a cream ground.

491—Round Bonbonniere Box

Limoges enamel. With painted ornamentation and gilt mountings. Louis XVI. period.

492—Bird-shaped Snuffbox

Ornamentation of marquise fishing; in rich colors of enamel, and gilt mountings. Louis XVI. period.

493—Bonbonniere

Landscape and portraits in Limoges enamels; gilt mountings. Louis XVI. period.

494—Perfume Bottle

Crystal. With heavy gold top and lapis-lazuli button.

495—Silver-gilt Snuffbox

Slipper design. Dancing girl and classic scrolls artistically engraved. Louis XV. period.

496—Silver Portemonnaie

Engraved and *à jour* ornamentation characteristic of the rococo period, and medallion containing river view. Louis XV. period.

497—Rare Old Card Case

French. Louis XV. period. Encased in silver of exquisite workmanship. The obverse panel is worked *à jour,* with design of a Gothic cathedral; in niches on either side and at the bottom are minute groups representing "Romeo and Juliet," "Paul and Virginia," "Joan of Arc," and mounted huntsmen, the whole surrounding a finely painted miniature of a Holland landscape. On the reverse, foliated scrolls, flowers and delicate border design in intricate openwork.

498—Old Spanish Locket

With thirty-eight rare uncut diamonds set in gold; silver-gilt clasp.

Formerly a portrait fob worn by a grandee.

499—Bonbonniere

Turquoise-blue enamel. Decorated with medallions, figures and flowers in gold; gilt mountings. Louis XVI. period.

500—Perfume Bottle and Bonbonniere Combined

Decorated with flowers on an ivory cream color enamel; gilt mountings and parrot design stopper. Louis XVI. period.

501—Perfume Bottle and Bonbonniere Combined

Sapphire blue enamel. Decorated with medallion containing pastoral scenes. Louis XV. style. Gilt mounting, with dove stopper.

502—Enamel Bowl

Outer surface of green enamel, with three medallions in white, with roses and forget-me-nots in gold, and inner surface ornamented with bouquets on a white ground. Louis XVI. period.

INTERESTING COLLECTION OF JEWELRY WORN DURING THE REIGNS OF LOUIS XV. AND XVI. AND THE DIRECTOIRE AND EMPIRE PERIODS

503—Four Buckles

Old English. Cut steel. Date, 1790.

504—Two Pair Earrings

Old English. Cut steel. Date, 1790.

505—Nineteen Buttons

Old cut steel. Date, 1790.

506—Necklace

Spanish. Paste, with silver mountings. Date, about 1780.

507—Venetian Earrings

Gold enamel. Design of fetiches' heads.

508—Brooch and Earrings

Coral and amphora-shaped pearls, with gold mountings. Neapolitan art. Eighteenth century.

509—Brooch

Jewelled, with pearls and turquoises mounted on *à jour* silver work.

510—Old Brooch

With pearl pendant; jewelled, with garnets and turquoise. Mounted in silver-gilt openwork.

511—Daisy Pin

Of pearls and rubies of fine quality. Mounted in gold.

512—Antique Brooch

With twenty-eight rose diamonds, and mounted in silver. Directoire period.

513—Antique Enamel Brooch

Composed of fifteen diamonds. Silver mounted. Louis XVI. period.

514—Pair Spanish Earrings

Emerald and diamonds. Mounted in silver.

515—Chrysanthemum-shaped Brooch

Diamonds and light-colored topaz. Gold and silver mountings.

516—Pair of Earrings

Rose diamond, with gold and silver mountings. Date, 1765.

517—Pair of Antique Earrings

Hoop and drop shape. Diamond and topaz, with gold mountings.

518—Bowknot Brooch

Fine old diamond.

519—Louis XVI. Diamond Brooch

Flower shape, with silver mountings.

520—Curious Pair of Earrings

Rose diamonds forming a bunch of grapes, and mounted in gold. Eighteenth century.

521—Louis XVI. Brooch

Rare old rose diamond, gold and silver mounting. (One small pendant missing.)

522—Rose Diamond Brooch

Flower-shaped, with serpent round stem; silver mountings. (Centre diamond missing.)

523—Brooch

Spray design, with large topaz and diamonds.

524—Pair of Earrings

Louis Seize. Topaz and diamond pendant, with gold mountings in filigree.

525—Pair of Earrings

Old Hispano-Moresque pearl and gold filigree.

526—Pair of Earrings

Emerald and gold, with Hispano-Moresque pendant of arabesque design.

527—Cameo and Pearl Brooch

Italian. Head of Roman soldier in medallion; gold mountings.

528—Two Louis XVI. Buttons

Royal blue enamel and diamonds mounted in gold.

529—Old English Locket

Ruby of exceptional color, diamond and jade, with gold mountings; has oval-shaped compartment for portrait.

530—French Empire Snuffbox

Of gold enamelled Limoges. Decorated with four medallions containing emblematic figures and ornamentation of the period. In red morocco leather case.

531—Square Brooch

Emerald, ruby and diamond, with gold mountings.

532—Louis XVI. Watch Ring

Case of gold, artistically inlaid with rubies and diamonds. (One stone missing.)

533—Gold Watch of the Louis XV. Period

By Isaac Soret *et fils.* The outer case in repoussé; subject, "Young Woman reclining on a Divan."

534—Louis XVI. Gold Watch

By Fres Esquivillon et Dechoudens. The outer case with medallion and figures in gold filigree inlaid with precious stones on an enamelled ground.

535—Pair of Large Gold Earrings

Hispano-Moresque. Each earring has three pendants studded with emeralds, pearls and rubies. Sixteenth-century workmanship.

536—Magnificent Belt

Oriental talisman. Silver gilt, with turquoise mosaic studded with rubies; clasp with Arabic inscriptions in gold and square loop incrusted with an emerald.

These ornaments were worn by Mohammedan pashas to ward off evil.

537—Magnificent Gold Snuffbox

A gift from Napoleon to an Admiral. The workmanship throughout is of a thoroughly artistic character and skilfully executed. On the lid there is an oval medallion containing a bust portrait of a Roman em-

peror, finely carved in cameo of unusual color, which is set on a ground of lapis or *bleu du roi* enamel, and surrounded by a frame of interlaced ribbons of diamonds; other embellishment of the lid includes dainty scrolls, laurel and six emblematic stars. The four sides and corners are treated in exquisite relief work in design of drapery and laurel bouquets tied with bow knots, and the bottom of the box is of *bleu du roi* enamel, ornamented with a centre medallion depicting Napoleon's favorite flower, surrounded by a conventional nimbus and six stars formed of diamonds, the insignia of an Admiral.

OLD ECCLESIASTICAL RELICS, TALISMAN CROSSES, EMBLEMS AND DECORATIONS OF RELIGIOUS ORDERS

538—Old Silver Cross

Enamelled and studded with garnets and turquoises.

539—Fine Old Silver Cross

Richly ornamented with garnets, turquoises and roses in gold, on an openwork ground.

540—Beautiful Old Silver Cross

Rich ornamentation of garnets, forming the Annunciation flower.

541—Large Silver-enamelled Cross

The ends ornamented with stars containing seven jewels, emblematic of the week, and the centre with the six-pointed holy star containing a rich garnet. Eighteenth-century period.

542—Silver Gilt Cross

Artistic ornamentation of turquoise and garnets.

543—Fine Jewelled Cross

Rosettes of turquoises, garnets and enamelled. Has large loop.

544—Beautiful Enamelled Cross

Heavily studded with turquoises, pearls and garnets.

545—Spanish Relic

Square gilt pendant, with portrait of Christ painted on copper and inscribed "Salvator." Seventeenth century.

546—Miniature Frame

Old Spanish. Gold and topaz incrustation.

547—Enamelled Pendant

With miniature portrait of two saints; gold mountings. Eighteenth century.

548—Miniature Gold Reliquary

Of San Sepulcro. With microscopic carving of the Crucifixion and the Resurrection artistically sculptured in wood. Encased in a crystal vase under a solid gold canopy. Italian specimen of the sixteenth century.

549—Magnificent Ecclesiastical Gold Pendant

Spanish. Eighteenth century. Ornamentation of a prince's crown studded with twelve large, four medium and twenty-seven small diamonds, and a cross in ruby-red and white enamels. The back with chased floral designs.

550—Magnificent Cross and Pendant

Religious Order of San Sepulcro of Jerusalem. Heavy gold; red and white enamels, studded with thirty-two diamonds. The holy flower in the pendant is also incrusted with diamonds. Spanish. Eighteenth century.

551—Rosary, with Curious Cross

Containing one hundred and sixty-five large and small beads of fine Renaissance filigree workmanship.

COLLECTION OF FINE LACE HANDKERCHIEFS

552—Large Louis XVI. Handkerchief

French batiste. Five alternating borders of honeycomb and embroidered stripes; monogram and palm leaf embroidered in one corner.

553—Wedding Handkerchief

Louis XVI. period. French batiste, with wide border of honeycomb drawn work, and corners with embroidered passion flowers and initials T. M. M.; finished with a deep frill lace edging.

554—Louis XVI. Period Handkerchief

French batiste drawn work and lace, embroidered corners, illustrating dog pursuing a stag, huntsman, passion flowers and monogram G. M. Has deep lace edging.

555—Wedding Handkerchief

French. Design of scrolls forming various medallions containing monogram G. R. S., flowers, grapes and numerous stars artistically embroidered. Fine Brussels lace edging.

556—French Batiste Handkerchief

Beautifully embroidered roses and mignonette (the favorite Du Barry design), surrounded by a bold design of flowers and foliage on a honeycomb ground. Border of daisy pattern. Eighteenth century.

557—French Handkerchief

Beautiful drawn work forming a large rosette containing conventionalized fleurs-de-lis, the leaves entirely covered with the *mille fleurs*. A royal specimen of the late eighteenth century.

558—French Batiste Handkerchief

Drawn work and embroidered marquis's coronet and monogram P. D. Fine Brussels lace edging.

559—French Batiste Handkerchief

Similar to the preceding.

560—Large Handkerchief

French batiste. Embroidered vine scrolls and sprays of flowers. Fine Valenciennes guipure lace edging. Louis XVI. period.

561—French Lawn Handkerchief

Curious designs of festoons in drawn work and forget-me-nots in embroidery. Empire period.

562—Extraordinary Handkerchief

Artistically embroidered. Four figures illustrating the Art of Music, Painting, Literature and Sculpture, separated by garlands of flowers held by Amorini. Louis XVI. period.

563—Exhibition Specimen of Swiss Hand Embroidery

The design consists of a beautiful classic medallion containing twenty-four shields representing the arms of the Quatre "Cantons," and oval medallions containing figure of a woman holding the "Swiss emblem," "mountain scenery," portrait of "William Tell" and the "Compact of Alliances." All in needlework on the finest of honeycomb work.

COLLECTION OF DRESS LACE

564—Black Lace Flounce

Real old Maltese.

Width, 10 *inches.*

565—Black Lace Flounce

Spanish. Design of flowers and festoons; scalloped edging.

Length, 6 *yards; width,* 14 *inches.*

566—Venetian Lace Border

Real old *point de Venise,* of raised pattern. Seventeenth century.

DRESS COURT LAPPETS USED DURING THE REIGNS OF LOUIS XV. AND XVI. AND THE DIRECTOIRE PERIOD

567—Court Lappet

Point d'Angleterre of very fine quality. Design of medallions, vases and garlands; scalloped edge. Date, 1830.

568—Court Lappet

Brussels appliqué lace. Date, 1860.

569—Lace Collar

Irish lace. Design of flowers and foliage.

570—Two Lace Sleeves

Point de Venise of fine quality. Seventeenth century.

From the late Duchess of St. Albans' Collection.

571—Specimen of Lace

Italian. Rose point of very fine quality; classic scroll design. Seventeenth century.

Length, 26 inches.

572—Specimen of Lace

Venetian. Rose point, the brides being of rare workmanship.

From the Greville Collection.

Length, 16 inches; width, 3 inches.

573—Lace Border

Rosaline point. Interesting design of birds in flight, ears of corn and floral design; exceptional edging. Seventeenth century.

Length, 44 inches; width, 2¾ inches.

574—Two Magnificent Lappets

Point de Venise. Renaissance scrolls and conventional fleurs-de-lis.

From the late Duchess of St. Albans' Collection.

575—Lace Court Lappet

Floral and vine design; edged with trefoil in raised *point à l'aiguille.*

576—Beautiful Court Lappet

Brussels lace of unusual design of mermaids, feather scroll, flowers and foliage of beautiful workmanship.

577—Magnificent Court Lappet

Brussels lace of the Louis XV. period. Classical scrolls partly worked *à jour* forming medallions embellished with flowers, fruits and insects.

578—Lace Court Lappets

Brussels lace of Louis XV. period. Artistic design of cornucopias filled with flowers, fruits and various insects.

579—Lace Court Lappet

Royal specimen of Brussels lace. Characteristic scrolls of foliage and flowers on fine honeycomb work; typical of the rococo period.

580—Lace Lappet

Mechlin. Beautiful design of tulips, lilies and carnations. Seventeenth century.

581—Lace Court Lappet

French *point à l'aiguille.* Design of sprays of roses and myosotis; curiously finished edge with flowers partly projecting. Eighteenth century.

582—Lace Lappet

Very rare specimen. Quaint floral design of detached leaves forming a charming effect; the edge of fine net.

583—Court Lappet

Point d'Alençon. Beautiful study of lilies in their various phases of bloom; trellis of honeycomb openwork.

This specimen shows when the transition from Venetian to the French took place, having been made by artists imported by Colbert.

VARIOUS LACES

584—Black Flounce

Real Spanish lace of bold design of roses. In two pieces.

Length, 5 yards.

584a—Head Scarf

Black Chantilly lace. Floral design; scalloped festoon edging.

585—Black Lace Tunic

Real old Spanish of bold floral design.

Length, 2½ yards; width, 32 inches.

586—Black Lace Flounce

Real Spanish. Conventional design of flowers and drapery scroll characteristic of the Renaissance period.

587—Waist Pattern

Old Brussels lace, with elaborate bouquets tied with lovers' knots, consisting of bodice and pair of sleeves.

588—Wedding Dress Panel

Elaborate bouquets of flowers. Louis Seize style.

589—Black Spanish Lace Flounce

From Barcelona. Beautiful classic design of Renaissance scrolls.

Length, 8 *yards; diameter,* 15 *inches.*

590—Dress Flounce

Flemish lace of the Louis Quatorze period. Bold design of scrolls held together by chainette; dentelle edging.

Length, 4¾ *yards; width,* 6 *inches.*

590a—Black Lace Mantilla

Chantilly. Elaborate sprays of floral designs and classic scroll edging. Louis XVI. period.

591—Flounce Scarf and Veil

Old Spanish black lace. Conventional floral design.

591a—Circular Lace Cloak

Chantilly. Elaborate design of conventional floral medallions, with festoons of roses.

592—Large Veil or Shawl

Black Spanish lace. The design consists of convolvulus and honeysuckle with rose border.

The shawls and mantillas were the most important part of the Spanish national dress.

593—Lace Fichu

Rare real Brussels. Lilies of the valley and lovers' knot of the Louis XVI. period.

594—Lace Fichu

Mechlin of the finest quality. Flowers and three stripes on a dotted net ground, and border of roses and bud design. Late eighteenth century.

595—Very Fine Lace Collar

Charles II. period. Italian rose point of unique pattern.

595a—Beautiful Bridal Veil

Point d'Angleterre. Of Louis XVI. floral design appliqué on Brussels net.

596—Two Beautiful Flounces

French. *Point à l'aiguille;* intricate design of vines of foliage and flowers. Late Louis Seize period.

597—Royal Lace Flounce

Mechlin. The ground is dotted with quatrefoils bordered by carnations, the emblem of the Stuart family.

Formerly the property of her Royal Highness the Princess Sophie, daughter of George III., King of England.

Length, 15¼ yards; width, 5½ inches.

598—Royal Lace Flounce

Point d'Argentan. Graceful design of ribbon festoon, with clusters of fruits and sprays of flowers; scalloped edging.

Formerly the property of Marie Antoinette.

Length, 4¾ yards; width, 3 inches.

599—Magnificent Lace Alb Flounce

Rose point. Of elaborate design of lilies in various phases of bloom. Seventeenth century.

Length, 3¼ yards; width, 4 inches.

600—Unique Lace Flounce

Old Venetian rose point. Florentine feather-like scrolls, and the favorite Medici flower in raised cordonnet and open honeycomb work. Early Medici period.

Length, 3⅝ yards; width, 4½ inches.

601—A Superb Specimen of Brussels Lace

A masterpiece of design and in execution. Made during the Louis XV. period. The design consists of numerous panels; in one are Tritons, driving before them sea horses, and followed by a cupid, who is holding a cornucopia; in other panels are war trophies, fountains, swans, insects and various other designs. The border patterns are gracefully formed ribbons and flowers.

Length, 3 yards.

602—Magnificent Shawl

Mantilla shape. Youghal Irish point lace. One of two specimens in existence, the original being in the collection of the late Queen Victoria, for whom it was specially designed. The main feature of the

design is a large panel formed by graceful draperies. Various honeycomb patterns; a ground chainette, with ends finished similar to those of a Cashmere shawl.

603—Beautiful Old Alba Flounce

Venetian rose point lace. An elaborate design of flowers, foliage and vines characteristic of the seventeenth century.

Length, 3⅝ *yards; width,* 9 *inches.*

604—Louis XV. Flemish Lace Flounce

Of very fine quality, and in design of the *châles des Indes,* which was much in vogue during the reign of Louis XV. The design, which is finely executed, consists of medallions, vases of flowers and ribbon scrolls, within a border of classical festoons and on a ground partly worked *à jour* and of honeycomb pattern.

Length, 4⅛ *yards; width,* 2 *yards.*

605—Important Flemish Lace Flounce

A beautiful specimen of artistic workmanship. Worn as a tunic during the reign of Louis XVI. The design, which is very unusual, consists of a series of lozenge-shaped medallions and bold floral bouquets, bordered by interlaced chain-work or scrolls of daisies and tulips. The lower border is in harmony with the predominating pattern.

Length, 4⅜ *yards; width,* 33 *inches.*

606—Magnificent Royal Flounce

Point d'Argentan. Formerly the property of Marie Antoinette. A beautiful specimen of simple yet most artistic design, which consists of festoons, amphoras filled with flowers, emblematic sheaves of wheat, lilies

of the valley and forget-me-nots, the favorite flowers of the Queen, the royal arms of France and other details of exquisite workmanship. This unique specimen is one of the first examples created, which illustrates the modification of the fashion adopted by the French Court during the reign of Louis XVI.

607—Black Chantilly Lace Flounce

Of exceedingly fine quality and artistic design of festoons of flowers and fruits. Characteristic of the reign of Louis XVI.

Length, 10¾ *yards; width,* 9½ *inches* (*in* 3 *pieces*).

608—Rich Italian Filet Lace Bedspread

Seventh century. Composed of six alternating panels of Florentine seroll design worked in shaded silks and partly raised in darned net-work.

609—Grand Italian Lace Bedspread

Worked with a variety of lace patterns which illustrate the finest and coarsest braid work, and of designs peculiar to the seventeenth century. The centre design is a large rosette, which is surrounded by geometrical patterns.

610—Extraordinary Cape Cloth

A unique specimen of the sixteenth century. Of lacis work, drawn linen and Venetian-Greek lace, composed of ninety-one large squares, the centre one worked with medallions *à jour* and archaic figures, animals, birds, reptiles and emblems. The border all around is of drawn linen work of interesting and curious design.

611—Very Important Venetian Care Cloth

Of the sixteenth century. Composed of 660 squares, including 24 large squares of lacis work, 16 squares of Venetian point, 29 oblong panels of linen, with large and small point lace squares, trimmed with a border of linen and Venetian point laces. Various designs throughout consist of religious symbols, "A Pelican Feeding its Young," "The Sacrifice of Isaac," and other patterns of similar character. The pointed lace edging bears the portrait of the owner and his wife.

612—Historical Royal Veil or Train

Of the very finest *point d'Alençon* lace, said to have once belonged to Her Majesty Queen Victoria.

In this extraordinary regal specimen the main design consists of two large V-shaped medallions, formed by a border of honeycomb work containing myriads of microscopic rosettes; the centre embellished with a bouquet of passion flowers gracefully tied with a ribbon. The four corners are treated with a dainty vine design and various sprays of flowers and foliage. The border all around is of interlaced ribbons and daisies; partly worked *à jour*.

613—A Rare Historical Chef-d'œuvre

Originally produced by order of the Grand Monarch, Louis XIV.

The largest and most nearly perfect *point de rose* dress set known. A remarkable example illustrative of the grandeur existing during the reign of the Grand Monarch, which made his Court the most brilliant in Europe, and imposed its fashion on the civilized world.

During the reign of Louis XIV. the lace industry

was greatly encouraged by the Grand Monarch, and under the personal supervision of Comptroller-General Colbert it attained its highest perfection and merit.

An interesting feature of this beautiful dress set is the exquisitely executed classical scrolls, relieved by numerous lilies in different stages of blooming, and which were adopted as the royal emblem of France, instead of the severe conventional pattern ⚜ of mediæval times.

To describe the intricately designed and skilfully executed details would require unlimited space. Suffice it to say that such a specimen represents a lifetime of incredible workmanship, and illustrates the beautiful art of lace-making in its highest perfection.

This production is one of the very few royal specimens now existing which has escaped destruction or injury. It is in its original state of preservation and without the slightest defect. Through the misfortunes of war or revolution and through looting, many gems of similar character to the above described were destroyed; others found their way into museums and private collections, which explains why this royal heirloom is included in the Benguiat collection.

In order that buyers may not be compelled to buy the entire set, it will be sold as follows:

"A"—Length, 3⅓ yards; width, 10 inches.

"B"—Length, 2¼ yards; width, 21 inches.

"C"—Length, 4⅓ yards; width, 20 inches.

The Famous

MUSEUM COLLECTION

of

Beautiful Old Laces

Collected by

Mr. Arthur Blackborne

LONDON

NOTICE

The famous collection of beautiful old laces (Nos. 1 to 645) described in the following pages by Mr. Arthur Blackborne will be offered as a collection, on Saturday Afternoon, December 12th, at 5 o'clock, and will not be sold in lots.

THE LACE COLLECTION OF MR. ARTHUR BLACKBORNE

The collection of Mr. Arthur Blackborne is of great interest to the student of lace and of design, since it is peculiarly rich in rare types of lace which never find their way into the market or the museums. Begun in 1850 by the present owner's father, in the more profitable days of collecting, it has been added to year by year, and numbers now over six hundred specimens which have never been exhibited as a whole, though a few pieces were shown in 1874 at the International Exhibition, London, and at the Union Centrale des Arts Décoratifs at Paris in 1882.

Of the lacis specimens, mostly of Italian workmanship, the most curious are illustrated. The interest of colored embroideries and of lace proper has engaged and absorbed the attention of amateurs and collectors, while it has happened that this class of darning embroidery of the simplest technique upon net or canvas has been relatively neglected. And yet to the student of symbolism or design the work is of importance from its preservation of many extremely ancient *motifs,* such as two birds divided by the sacred tree, two birds perched upon the basin of a double-tiered fountain. small skirted figures, archaically drawn, holding up some undistinguishable object, vase, cone or cross, from which it is probable that the " Boxers " in samplers —small, brightly-costumed figures, holding up a branch, vase, acorn or other ornament—are derived.

In lacis, the groundwork consists of a plain network of

meshes, *réseau, rézeuil, rézil, filet* or *lacis,*[1] upon which the pattern is darned. Cotgrave gives among the various meanings of *maile,* "a mash of a net, the square hole that is between thread and thread"—the *ouvres masches* (or lacis) or Mary Queen of Scots; and lacis is defined by the *Dictionnaire antique de Furetière* (1684) as "a sort of thread or silk formed into a tissue, or net, or *réseuil,* the threads of which were knotted or interlaced the one into the other." When thus decorated, the network was known as lacis, or in Italian, *punto ricamato a maglia*[2] *quadra,* and frequently combined with *point coupé* or *reticella* in the sixteenth and seventeenth centuries, when it was known as *punto reale a reticella.* Elisabetta Catanea Parasole (1616) gives designs for this sort of mixed work, which was used for bed furniture and for church vestments. An early undated pattern-book, "Burato," contains in its earliest edition four leaves for embroidery upon canvas (*tela chiara*) in squares, but the name "lacis" is first mentioned in Vinciolo (1587), which contains designs in squares of "les sept planettes et plusieurs autres figures et pourtraitz servans de patrons a faire de plusieurs sortes de lacis." These patterns are increased in the second part of the third edition by designs of a lion, pelican, unicorn, stag, peacock and griffin, and the four seasons.

The ground, or *rezel,* we learn from the highly hyperbolical "Discours du Lacis" and the pattern-book of the "tres excellent Milour Matthias Mignerak Anglois" was made by beginning a single stitch and increasing a stitch on each side until the required width was obtained. It

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[1] Lacis, though generally applied to the *réseau* when embroidered, was also occasionally used for the *réseau* itself. See Bèle Prérie, contenant divers caracteres, et differentes sortes de lettres alphabetiques . . . pour appliquer sur le reseuil ou lassis. Paris, 1601.

[2] "Maglia is properly the holes in any net. Also a shirt or jacket of maile."—Florio, "A Worlde of Wordes."

was finished by reducing a stitch on each side until it was decreased to one:

"Du monde le principe et le terme commun," while the square formed when complete is:

> "Des vertus le symbole, et signal
> De science du livre et bonnet doctoral."

In this collection we see many varieties of ground, including the simple knotted net of the "Discours du Lacis." In one, apparently a loosely woven canvas, the horizontal threads are double, and the threads cross without being knotted; and in another the knotted mesh is diamond-shaped. The darning is also infinitely varied, and the open-work stitches upon the *réseau* give the effect of modes of open fillings of lace proper, and shade the solid work. In some specimens we see the forerunner of the cordonnet in a coarse thread outlining the pattern, and raised work or embroidery upon the solid work, which reappears on lace as *la brode*. Of existing specimens, those that can be definitely traced to particular places of manufacture are comparatively rare, so are pieces which can be assigned to an earlier date than the first half of the sixteenth century. Of all lacis work, however, perhaps the most curious specimens are certain pieces showing Oriental influence, such as:

1—(22 inches.) Here is a stag, wounded by an arrow; and a negro, with a spear, shoulder-belt and head-dress, blowing his horn to two dogs which are chasing a hare that runs towards a tree. Upon this tree a peacock is perched. A figure—evidently a negro centaur, for his hoofs can be seen, though the lacis ends abruptly, leaving the form incomplete—is drawing his bow at the peacock. Upon the left of this design is a badge—a lion rampant. This piece is probably of Sicilian workmanship. In Sicily the influence of Oriental taste was of necessity more direct than in Venice or northern Italy, and so it came to pass that the native elements of decoration were associated Persian and Saracenic animals and plants. In the

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early designs of the Siculo-Arabian style, for instance, in silk fabrics, in addition to the Persian cheetahs, Indian parrots and antelopes, such animals of African origin as the giraffe, elephant, gazelle and other fauna of that continent are to be found. The ground is formed by a single thread crossed by a single thread, and knotted. The same quality thread is used for the figures.

2—(44 inches, in two pieces.) The central *motif* of this specimen is a two-tiered fountain, from the upper basin of which two small birds are drinking. Upon either side of the fountain are two small acolytes holding up a hand, and two large peacocks *vis-à-vis*. To the right is a ship with an ornamental masthead, within which is seated a costumed figure. On either side of the ship is a figure, a man holding up his hand, and a crowned woman, archaically drawn. The peacocks or animal forms *affronté*, drinking from a vase or fountain, with the supporters, are one of the earliest symbolical *motifs*. The ground is formed by a single perpendicular thread, with a double thread running across. The figures and ornaments are embroidered with a thicker thread.

Interesting specimen, see article on Cutwork.

3—(18 inches by 36 inches.) A panel of coarse work representing the Crucifixion. Upon the cross is the inscription I. N. R. I., and around the upper portion of the cross are four cherub heads and two stars. The Virgin and St. John are represented at the foot of the cross. One thief only is shown, with one leg drawn up and both arms twisted round the arms of the cross in an agonized position. The variation in darning stitches is shown in the shaded effects upon the figures. Darning figures and subjects upon netting were very much used in church work for lectern or frontal veils, or pyx cloths, and "corporals" for the altar, as early as the fourteenth century.

The same ground as No. 1.

4—(30 inches by 13½ inches.) Fine Italian darned work upon a diagonal meshed ground. The graceful but overcrowded design is based upon four scrolls springing from a centre and enclosing fruits, flowers, birds and insects. The double-headed eagle, at the top, in the centre, surmounts a basket of fruit and flowers. The darning is varied to form openworked ornamental fillings in various places, *i.e.*, in the larger flowers

and in the peacock's tail. A very similar piece is to be found in the Victoria and Albert Museum, London.

The arms are the arms of Prince Del Drago. Exhibited International Exhibition, 1874, South Kensington.

5—Italian lacis, with scroll design of vine leaves and bunches of grapes.

Ground same as No. 1.

6—Specimen of old Italian, with more flowing design of vine leaves and tendrils.

Ground same as No. 1.

7—Small half square of finer, generally used in coverlids.

Ground same as No. 1.

8—Part of an Italian lacis and linen cloth, with sheep feeding.

Ground same as No. 1.

9—Specimen of same ground, with design of birds facing each other with a large tulip-shaped flower between. The bodies of the birds ornamented with a variety of stitches with fine thread, the outline of the bodies with a thicker thread.

10—Specimen of same ground, with design of contracted scrolls with leaves between same. Same thread used for ground and design.

11—Small specimen of same ground, with detached floral design, the flowers being outlined with a thicker thread, and the insides being ornamented with fancy stitches.

12—Specimen of same ground, with detached design of acorns, etc., part of the design being outlined with a thick thread and filled in with fancy stitches, the acorn formed by thick, close work and the cup by light openwork.

13—Specimen of same ground, only a thicker thread used, the design being the badge of the Knights Templars, "the Agnus Dei" with one foot uplifted, and chalice between a flowering shrub and an architectural stand, the body of the Lamb well defined by small open spaces.

14—Small specimen of more simple design, two peacocks *affronté* to a fountain, with a flowering shrub between.

15—Specimen of a more important design. A stag with vase filled with flowers, the body formed by a variety of stitches. German in character.

16—Specimen of simple character of a flowering pomegranate, with scroll decorated with small close worked squares and open circles.

17—Specimen of Italian lacis work, with ground consisting of a single perpendicular thread crossed and entwined by two threads. The design is of contracted scrolls, with leaves between formed by thick threads.

18—Specimen of the same character of design, being of a slightly more flowing description.

19—Specimen of much the same character, but the centres of the scrolls and flowers are lightened by rows of openwork.

20—Specimen of geometrical design entirely different from the above.

21—Specimen of a lacis fichu; German work of nondescript design.

22—Specimen of lacis and drawn work, German, often found in curtains and coverlids.

The specimens of German lacis are noticeable for a loose mesh and the work generally rather coarse, the designs being rather crude and very often relating to hunting.

CUTWORK

OFTEN CALLED

GREEK LACE

Cutwork, often called "Greek" lace, owing to the fact that a great deal was found during the occupation of the Ionian Islands by the English, is undoubtedly Italian in origin. Some specimens are shown upon the linen on which it was made, but most, however, have been cut off for sale from the original foundation. It was made by withdrawing threads from linen, and working over the remaining foundation threads with buttonhole stitches (*pount bouclé* or *boutonmère*). This framework is filled with solid portions of geometrical shape, worked in the same stitch, forming triangles, rosettes and star devices. In these a row of buttonhole stitches is made from left to right, and at the end of the row the thread is thrown back to the point of departure and is worked from left to right over the thread. In some specimens the close buttonhole stitch alternates with a more open one, formed by twisting the thread before finishing the loop.

The pattern-book of Vinciolo shows certain portions of *point coupé* shaded; and the more complex designs for *punto in aria* in the "Ornamento Nobile" of Lucretia Romana and of Parasole could hardly be reproduced without some variety of stitch in the solid portions.

The next step was to reproduce the same geometric patterns upon a skeleton framework of thread tacked upon a

parchment pattern. Threads radiating from a common centre, forming the foundation of triangles, rosettes and other geometrical forms, are the basis of the earliest designs. The somewhat enigmatical directions in 1598, in J. Foillet (Montbeliard), refer to this process: "Pour faire des dantelles, il vous fault jetter un fil de la grandeur que desire faire vos dantelles, et les cordonner, puis jetter les fils au dedans, qui fera tendre le cordon, et lui donnera la forme carrée, ronde, ou telle forme que desirée." The point so made was known as *punto in aria*. In the eleventh and twelfth centuries the Byzantine style was universally employed by the Venetians. In their sculptured ornament many of the designs appear to be of Sassanian origin; and many panels are derived from the very ancient Assyrian subject of the sacred tree between two guardian beasts or birds. A common variety of this *motif* is two peacocks face to face (*affronté*) drinking from a cup placed on a tall pillar-like object. It is probable that this cup placed upon a pillar developed into the two-tiered fountain, which is more usually met with than the single-tiered fountain or vase. This recurrence of peacock *motif* in lacis and early lace is curious.

We find in the catacombs, and even in Roman architecture, the symbol of a bunch of grapes between two peacocks *affronté*, "representing the soul quenching its thirst at the eternal fountain of life," and from the time of the catacombs onwards two figures are placed on either side of the principal Christian emblems, the bunch of grapes, the labarum, the roucllc, the eucharistic cup. Sometimes these figures are lambs, and sometimes peacocks. The peacock was held among the ancients to kill serpents, and this may be one of the reasons why it was introduced into Christian symbolism. No doubt the peacock with the vase or fountain is a survival of early Christian symbolism, and so used in lacis destined for church use; but used in later

work as a traditional decorative *motif*. It is curious to find that its use persisted until the eighteenth century in the sampler. In a specimen dated 1742, in the possession of Mr. Marcus B. Huish, the identical *motif* of two birds *affronté*, perched upon the lower basin of a double-tiered fountain, is represented.

The second *motif* in this piece of lace is two sheep with a chain round their necks, separated by a square, and a basket from which flowers are issuing. The raised dotted work upon the sheep is curious. Very similar in *motifs* and treatment are some Italian table-cloths or towels of the fifteenth or sixteenth century, in the Victoria and Albert Museum (Nos. 484, 486, 600—1884). These are of diapered white linen, woven with blue stripes and various details. In the first, in one of the bands between the stripes, are a succession of collared and chained dogs. In the second, bands of winged dragons, *vis-à-vis*, with a fountain between them, occur. In the third, the second band contains repeated pairs of peacocks, with a device between each pair.

23—An old sampler showing examples of cutwork and Greek lace stitches. Note the S form which is so often found in the fine Venetian laces. From the Howard Collection.

24—(70 inches.) Of cutwork, every particle of linen has either been worked over or cut away. This specimen is curious on that account; the star-shaped ground is what the modern Maltese lace ground is copied from.

25—(17½ inches.) Sicilian. This work is always of a primitive design, and was much used for bed hangings and covers.

26—A very fine sampler worked on extra fine linen, showing specimens of raised embroidery on the linen as well as fine lace, the rows of the pinhole openwork good, the worked edge being particularly fine.

27—Specimen of cutwork insertion, with design of openwork squares and half square surrounded by pinhole decoration

in double lines, and raised triangular embroidery. A good specimen. Italian.

28—Specimen coarse and of more simple design. Italian.

29—Small specimen of good upright design. The centre of the linen nearly entirely worked over; design consists of two pomegranates, shaped ornament, one on the top of the other and divided by X's. Unusual design.

30—Curious small specimen, richly embroidered in high relief, and showing in the scrolls the ringed knotted work, often found in the Venetian rose point. The amount of the cutwork in the specimen is very slight.

31—Good specimen of cutwork showing an example of the point called *point devant l'aiguille,* a four-bulb pointed star in a square, top and bottom smaller squares, alternate with point and raised embroidery. This specimen shows three styles of decoration—*point devant l'aiguille,* raised embroidery and the pinhole decoration.

32—(38 inches, in two pieces.) A specimen similar to No. 31, only with figure subjects and double S-shaped ornaments in panels, each panel surrounded by rich embroidery. Interesting specimen.

33—(22 inches.) Another specimen illustrating the same work, and very similar to the sampler No. 26. This has a fringed edge, which is not usual.

34—A specimen very richly embroidered in high relief, with little openwork. The end of the linen is scalloped and worked to form a lace edge.

35—Specimen of cutwork entirely composed of *point devant l'aiguille* without any embroidery. The design consists of an S-shaped ornament, a square with X in centre and an X.

36—(2½ yards.) Of narrow border closely worked in circles, with two rows of pinhole border each side, and trimmed with Genoese pillow edge.

37—(6 inches.) Copy of old Italian macramé fringed lace made at Bedford (England) in 1873.

38—Specimen showing the process of making *point devant l'aiguille* and the pinhole decoration.

39—Rich specimen of German work. Openworked squares surrounded by bands of closer work.

40—(47 by 10½ inches.) A very fine pointed Charles I. collar of *point de Venise.* In Vandyck's portrait of the king's head in three positions, in the National Gallery, a collar of the same lace is to be seen. This style of lace was much worn in England, and I believe that this lace was made in England, as undoubtedly a great deal of the raised rose point was also.

41—Border of same style as preceding, with a flowering pomegranate as the *motif* of the design. Good and close work.

42—(5½ by 2½ inches.) Scalloped lace, with raised work, representing flowers growing from a straight central stem or basket. The stem and portions of the leaves are veined with a more open buttonhole stitch, and the petals of the conventional rose in high relief. The design is joined together by short plain brides, and the leaves have small picots attached to them. A collar of the same work is catalogued in the Victoria and Albert Museum as Italian. Judging from the design, however, which is more compressed and heavier than in Italian laces, it is of English workmanship, as is No. 40. Italian lace, unlike certain Flemish laces and English needlepoint of this period, shows an appreciation of the decorative value of open spaces to form a background to the solid portions.

43—(13 by 5½ inches.) Rich specimen, same character as the above; the design is composed of squares with sixteen-pointed star alternate points, a flowering pomegranate which is of thick work, a small eight-pointed star, and a four-pointed star. The scalloped border is to match the upper part with sixteen-pointed star scallop beneath the smaller eight-pointed star. Interesting design.

44—(2 yards by 6 inches.) The same work and character as the preceding specimen. The design is of squares and scallops of two different designs. The first square with the centre of six billet-shaped point star with six small pomegranates between in a circle, around which at opposite corners are a six-pointed star and a flowering pomegranate. The second design, a star

formed of four leaves within a circle and at each corner of the square a pomegranate. The scallops match the squares, and are not, as in No. 43, alternating.

45—(76 inches by 3¼ inches.) The same character as No. 44, only three different designs of eight-pointed stars in squares, repeated with semicircular edge. The ornaments are arranged by eights or multiples of eight.

46—A specimen, the work being of a closer description, but the design being still a star within a square, in this specimen the eight points being represented by flowers. A Genoese pillow lace edge.

47—A small specimen of finer work and more elaborate design. The *motif* is the same, a bulbous-shaped, eight-pointed star in a square, the centre of the star being another star of four points.

48—A border of geometrical design stars within stars in squares, the two designs repeated. The same design of stars carried out in the vandyked border.

49—A pointed border of the same character or rich design, the five points of the two designs meeting and joined together by perpendicular work having a very pleasing effect.

50—An insertion of fine close work of two designs: heart-shaped ornaments and stars in squares top and bottom; small bands. A similar specimen in the Victoria and Albert Museum.

51—A rich specimen of highly ornamented stars. These stars are not enclosed in squares, which gives a richer effect.

52—An insertion composed of two designs of stars in squares having the appearance of circles. Smaller bands top and bottom, in which portions of the design are carried out in smaller squares.

53—An insertion of the same work as No. 50, formed by one design, a star in a square repeated, but is so arranged as to have the appearance of two different designs.

54—A collarette of very fine point, the usual design of the highly ornamented stars in squares, the intersection of the squares being ornamented with a circle.

55—Fine narrow insertion, still the design being alternate stars in squares, the peculiarity of this specimen being the way the four circles are treated with the star.

56—Fine insertion of thicker work, the design being of eight-pointed star in square, alternate with a beetle-shaped ornament, placed in a square first to the right and then to the left. Rare.

57—Very fine edge, with deep points of scrolls ending with a flower, the points at their base being joined by half flowers. This point is often met with in late sixteenth-century portraits.

58—A fine linen square trimmed with very fine vandyked edged lace. In Cesare Vecelle pattern book dated 1596 we find such designs.

59—A rich border, with pointed, scalloped edge of rare and curious design. One might say, if not an *anarchism,* of rounded, sixteen-pointed stars divided by pillars with rounded bases, although they are really squares and straight lines. The general effect is roundness.

60—An insertion of very fine work and unusual design, composed of one oblong *motif* consisting of two squares repeated, giving the effect of two distinct designs. The design is suggested in the narrow bands top and bottom.

61—Very fine insertion. The design composed of stars within stars, and narrow bands of small squares alternate with pinhole decoration; very clearly worked. This design also, although formed in squares, has not any appearance of straight lines, but a very rich effect.

62—An insertion of stars in a square not so highly ornamented, and although of only one design repeated, a star in a square, it has the appearance of two distinct designs. A narrow band top and bottom formed of open and closely worked squares.

63—A very rich specimen formed of two different designs in squares, but so placed as to form three. The work in this specimen is very good.

64—(1 yard.) A piece of needlepoint insertion representing peacocks drinking at a vase, similar in *motif* to the second specimen of lacis, and illustrating the preceding remarks on Cutwork.

65—Border of lace; good design of squares, with narrow top; band of small beetle-shaped ornament with D's reversed; trimmed with fine, long decorated pointed edge with smaller points between. This style of lace was much found formerly in Greece, and is generally called Greek lace, although made in Venice.

66—An insertion of fine work, an example of one design in a square repeated, giving the effect of two distinct designs. The first, a six-pointed star surrounded by four oblong-shaped ornaments; the other, a four-pointed star formed by the four oblong ornaments with circle centre. Same class of work as No. 60, and the design a variant of No. 56.

67—(38 inches by 4 inches.) Fine needlepoint lace, the design of which is formed by oblique billet-shaped forms arranged in squares. The design carried out in the reverse direction in the small bands top and bottom; the general effect is pleasing, and does away with the idea of straight lines. The edge is a Genoese pillow edge.

68—A border of fine work. The design composed of a transverse double bar decorated each side with picot in a square, the adjoining square reversed, so giving to the lace a running scroll design top and bottom; a small band of small squares, with good pointed edge with small loop between.

69—(75 inches by 2 inches.) Small pointed border of rare design. The long points are formed by three tasselled triangular forms. Each dentation is separated from the corresponding point by smaller dentations. This type of edging is very effective, and frequently met with in late sixteenth-century portraits.

70—Fine Venetian point pointed edge, consisting of a deep scallop, with small point between. These narrow edgings were often used to edge cuffs in the sixteenth century.

71—(58 inches by 3 inches.) Fine straight-edged border of needlepoint, of curious design, consisting of a pomegranate with leafy crown between two curved leaves, springing from an oblique openwork ornament. This is a variant upon the design of No. 44, where the same pomegranate *motif* occurs. A highly conventionalized pomegranate is frequent in textile de-

signs of the period, and the conventional flower of the heavier rose points may be derived from the same fruit.

72—A border and dentated edge of fine Venetian point, the design representing a pomegranate with curved leaves, from which hangs a pendant leafy form. The shading of the fruit and leaves by the use of a more open buttonhole stitch in certain portions is to be noticed. Portions of the design are united or strengthened by short unornamented brides. This point is often called *point d'Espagne.*

73—(1 yard 30 inches by 3½ inches.) Border of pillow insertion, with narrow border of needlepoint at top and bottom. The design is of a very characteristic Italian type, consisting of two light scrolls, lying transversely, and ornamented in the centre by semicircular devices; from between the curved extremities of the scrolls spring a conventional flower and a three-pointed leaf. The design, narrow border top and bottom, is a variant of No. 68, only a Catherine wheel ornament is introduced between. Rare specimen.

74—(5⅛ yards by 2½ inches.) Pillow-made Italian braid-guipure. The design consists of a star-shaped flower, with two pairs of leaves between each flower, forming a straight border. From the border hangs a pendant leafy form. No brides are used; the details of the design touch one another, and are united by short stitches. Small pinholes worked on the outer edge of the braid give lightness to the lace.

75—(63 inches by 5¼ inches.) Border and edge of very fine Italian pillow lace. The design, which is open and curious, should be compared with No. 73. In this straight-edged border the oblique S-shaped scrolls are joined by plain brides, and the centre of the scrolls are decorated. From the base of the scroll springs an acorn or trefoil with its leaves. Portions of the design are edged with minute loops, such as are shown in certain illustrations in the pattern book "Le Pompe" (1559). The wiry pointed pillow edging is also decorated with loops. The character of this and the Nos. 71 and 73 pieces shows the superior effectiveness of Italian design, which, from the simplest ornamental *motifs* of conventional types, produces the most effective combinations by allowing its true value to the "background."

76—A Genoese pillow lace; pointed border similar to No. 75, and an exact copy of the point. The lace is often seen in the portraits of the latter part of the sixteenth century.

77—An example of closely made Genoese pillow lace, with narrow band top and bottom of needlework; good star design.

78—A specimen of more open work.

79—A finer specimen of the same, with fringed border. Same style of work as No. 75.

80—Insertion of Genoese pillow lace of conventional design; scrolls and circles, the design of the modern Maltese; ground is taken from this.

81—Small specimen of Genoese scalloped lace. Scrolls and squares joined by straight lines.

82—Specimen of same class, with a thicker and broader scallop.

83—(40 inches by 3¼ inches.) An example of the pillow lace, with rounded or oval scallops, which became usual when the flat-falling collar supplanted the ruff trimmed with pillow lace with pointed or arrow-headed dentations. This change took place in England about 1620, at the close of the reign of James I. Evelyn describes a medal of Charles I., struck in 1633, in which he is represented in a "falling band, which new mode succeeded the cumbersome ruff." In France a similar change took place under Louis XIII.

84—Specimen, same character of work as No. 82. The difference being that this is a fringed insertion, formerly very much used on linen.

85—(37 inches by 1½ inches.) Fine insertion and edge of the usual Genoese design for trimming linen, etc.

86—Border of Genoese scalloped pillow lace. The design consists of openworked ribbon scroll, the upper part of which is ornamented with an eight-pointed star within a circle, and lower part with a leafy flower; the same *motif* carried out in the scallops.

87—An insertion of the same character of design as No. 43, but of different work.

88—Border of typical Genoese pillow lace of the early part of the seventeenth century.

89—(105 inches by 3¾ inches.) Scalloped Genoese lace of the seventeenth century, taken from a Greek coffin. The Ionian Islands for many years belonged to Venice, and Italian cutworks and needlepoint were introduced there from Venice. Much lace sold about 1860 in the Ionian Islands was taken from grave-clothes, and the hunting of the catacombs was then a regular trade. As a natural consequence, a coarse imitation of this type of old needlepoint was made and discolored in coffee or some drug, and when thus stained sold to English visitors as from the tombs. The present specimen is of a greenish-yellow tint and original.

PUNTO IN ARIA

It will be remembered that *punto in aria,* though it had freed itself from the restrictions of the linen foundation of cutwork, produced at first purely geometrical designs. The following specimens show the application of the same flat needlepoint to curved and scroll forms and human figures. The tendency to introduce grotesque human and animal forms, curiously enough, is almost entirely absent from "rose point."

90—(50 inches by 6 inches.) Long panel of needlepoint illustrating the death of Holofernes, with the description in Portuguese on the top, viz., "Abra e Judique e Alfuatanes e como Judique ov matou de noite estando durmindo e posva a cabesa na tore." (Abra and Judith and Holofernes, and how Judith him killed by night while he was sleeping, and placed his head on the tower.)

The foot and the upright borders which frame the subjects show a pattern characteristic of this type of lace, a series of semicircles ornamented with a loop at one extremity. The history is contained in thirteen compartments, enclosing figures, and an irregularly drawn conventional flower. The first

shows a maid (Abra) in a plain gown, with simple head-dress, carrying a pannier in her left hand, filled according to the description (Judith, ch. 10, v. 5) with "parched corn and lumps of figs and with fine bread," for their provision during their stay in the Assyrian camp. The second compartment shows Judith with a large and horned head-dress (her "tire" is specially mentioned in the scriptural account), which in needlework always seems to denote an elderly or important personage. She had "put on garments of gladness, her bracelets, and her chains, and her rings, and her earrings, and all her ornaments, and decked herself bravely to allure the eyes of all men that should see her." The third compartment, a bearded warrior, with steel cap, slashed trunk-hose, and boots, offering a key and pointing the way to the fourth and fifth compartments, where Holofernes, seated on a couch, invites Judith to share a meal in his tent. An attendant is bringing a cup of wine (Judith, ch. 12, v. 1).

The sixth and seventh show two soldiers or attendants, one blowing a horn, the other holding a flag; the eighth, Holofernes lying upon his couch (decorated to represent insertions of cutwork[1]), with an openworked and tasselled canopy above—the canopy mentioned in the Book of Judith as hanging from the pillar above his bed (ch. 13, v. 9). The ninth shows Judith carrying the head of Holofernes to the astonished maid, who in the tenth compartment holds their pannier ready to receive it (ch. 13, v. 10). The eleventh shows Judith placing the head on the walls of the city (ch. 14, v. 11). The twelfth represents two soldiers, with round shields, steel caps, trunk-hose, and boots, conversing—the captains of the Assyrians, no doubt, who were "wonderfully troubled" at their general's death. The thirteenth and last compartment shows the head of Holofernes hanging upon a high tower. The lower plate is an enlargement of the first three squares.

91—(37½ inches by 2 inches.) Figured lace, which is very similar to the piece which represents the history of Judith and Holofernes. The design is formed of squares enclosing figures in mediæval costume. The first represents a woman in a rich

[1] The custom of trimming the seams of bed-curtains with lace was common throughout Europe; *e.g.*, among the articles furnished to Mary Stuart in 1567 is "une pacque de petite dentelle pour mettre sur les coutures des rideaux des ditz lits contenant dix aunes."—Rec. Off. Edin.

openwork dress, with a veil or head-dress hanging from the head to the waist. She appears to be soliciting entrance into a castle. The second represents a warrior in a long coat of mail, with sword at side, apparently refusing the lady admittance. The third shows a second woman who is less elaborately dressed—perhaps a servant—pleading in the same manner. The fourth represents a more richly clad matron, bringing a present in her hand. The fifth, a high official, as is denoted by his richer dress and sword. The sixth, a woman seated and pleading. The seventh, a fifth woman (a matron with a very ornamental veil) offering a present. The eighth, a king wearing a pointed crown and seated on a throne, extending his hand to receive the present. The ninth, a lady, her right hand on her hip, her left arm extended, evidently addressing a man in the next square, standing in the same attitude. The eleventh square is a lady and child bearing a bouquet which she is in the act of presenting to a matron in the next square. The thirteenth square is a repetition of the first, and so on, with slight variations in costume and style. No clew has been as yet found to the incidents this lace represents.

92—(2 yards 6 inches.) Of the same as No. 91, containing twenty-nine squares, the first thirteen squares representing additional incidents. The dress of the period is exceedingly well indicated.

93—(19 inches by 1¼ inches.) A specimen of curious design, showing alternate line of reptiles; a snail carrying its shell and a scorpion ready to strike. The top and bottom are formed by a conventional design of detached ornaments.

94—(16 inches by 2 inches.) Fine Italian point, often called *point d'Espagne,* same work as No. 72. The design consists of one *motif* in an oblong compartment, used upside down alternately. A five-leafed flower on upright stem with a pomegranate on the right and an oblong billet-shaped flower on the left, with small flowering pomegranates at the corners. Good specimen and rare.

95—A magnificent specimen of bold and upright design, measuring 58 inches by 8½ inches, with an original and beautiful edge. The centre of the design is formed by circles composed of an eight-pointed star surrounded by two rings, within

which are four round and four pointed ornaments, which represent a pomegranate and its flowering top. There are nine circles in this piece, and each one is varied. Upon the top of the circles is an open leaf, on which is a ring, out of the centre of which springs an upright stem with a half-opened flower, something like a thistle, which supports the next circle. From each side of the central stem springs a bold scroll enclosing an open flower, from which falls a drooping branch with buds and flowers like a thistle, which is also seen in No. 96 and No. 98. The edge is very fine, the flowers forming the points being alternate of solid and shaded work. A magnificent specimen of sixteenth-century work, very rare and in perfect condition.

96—(2¼ yards by 9½ inches.) The pattern represents the Persian sun in splendor: the centre of the sun is a small eight-pointed star enclosed by a circle of close work surrounded by eight oval openings from which spring thirty-two points alternately shaded, forming the rays; these rays are surrounded by eight inverted scrolls, ornamented in the centre, and joined together by a point which forms eight fleurs-de-lis. These are again surrounded by eight heart-shaped compartments decorated in the centre with different flowers. These heart-shaped compartments are surrounded at top and bottom by flowering scrolls, at the sides by larger and bolder scrolls, enclosing a five-lobed ornament which one finds in No. 97, the scrolls meeting in the centre, and joined together by a circle with twenty-four points, within which is a six-pointed star. This design is repeated. The light interlacing stems and circles, the pear-shaped and rosette-shaped flower, and the radiating sun (as in certain other laces the cone-like ornament) are all variations upon well-known Persian decorative designs.[1] It is remarkable that in Italy during the Renaissance period, at a time when the characteristic scroll forms and acanthus foliations were dominant both in architecture and decorative art, the textiles, also influenced by foreign imported stuffs, have the character of Sicilian, Persian, or Indian ornament.[2] A

[1] The rosette, the palmette, the sun with its disk, the moon, the pine-cone, the pomegranate intermixed with clearly defined and not much entwined geometrical patterns, were the principal means of ornamentation among the Persians.

[2] The finest silk velvets produced from the looms of Florence show a distinct Persian influence in the bold artichoke and pomegranate patterns of the sixteenth and seventeenth centuries.

beautiful and rare specimen, illustrating the effect of the Persian influence on Venetian design.

97—(35 inches by 3 inches.) A specimen of which the principal *motif* is the sun in splendor and a five-lobed ornament obliquely placed. The edge is formed by highly ornamental semicircles of the alternate design, arranged so that the strip can be joined at the sides, to widen the piece, as in many insertions of geometrical design. The edge of this specimen is not original. The shading of the rays of the sun is to be noticed, and also the fine openwork in the centre of the semicircles. The narrow tape-like work is often found in the later and finer Venetian laces.

98—(32 inches by 4¾ inches deep.) A very fine, deep-pointed lace with insertion, remarkable for the quantity of raised work on the plain work, and the variety of the stitches, as well as for the originality and beauty of the design, which consists of two upright *motifs*. From a double-tiered jardinière with branching sides there springs a stem bearing a flower with buds and leaves. The second *motif* consists of an open-mouthed, gourd-shaped ornament supported on a stand, out of which springs a semicircular flower with two buds. The honeycombed raised work in the flower is to be noted. Adjoined is an insertion, carrying out the design of the lace. The gourd-shaped ornaments, like the Persian sun in Nos. 96, 97, and the rosette-like flowers of No. 96, show unmistakable signs of Persian influence upon the design in this early type of lace, just as the geometrical designs of the wall-tiles, etc., of that country influenced the laces of Venice. Very fine and rare specimen.

99—(10 inches by 9½ inches.) A round piece to be compared with the following. From the Count Spencer Collection.

100—(11½ inches by 3 inches.) Two pieces similar to the above, of mixed design. The sun rather crudely designed. From the Count Spencer Collection.

101—(31 inches by 2½ inches.) Specimen of similar lace, but of finer quality. This piece appears at first sight to be made with a braid worked over. It is, however, of needlepoint. The brides are *picoté* once, which always occur in this lace of this period.

ROSE POINT

The term *punto tagliato a foliami* was given to scroll and flowery patterns of the middle of the sixteenth century wrought in embroidered and cut linen. Towards the end of the sixteenth and the beginning of the seventeenth century, the type of pattern known as *punti tagliati a foliami* was also worked in needlepoint laces, and became classed as rose, or *raised,* points. Rose point differs from later *punto in aria* in three important details: in the conventional character of its design, its relief, and in the elaboration of its brides. A great deal of later *punto in aria* is tentative in design; flowers, birds, human and animal forms, are frequently to be met with in the pattern-books, while in rose point there is no change from a purely conventional treatment of scroll forms, and human [1] figures are rarely, almost never, treated.

In some specimens of later *punto in aria* the pattern has a slightly raised edge; in rose point this edge is present, and high relief is also developed. This "relief" is formed by laying down a pad of coarse threads, varying the quantity according to the height required, and covering the pad or layer by close buttonhole stitches. This solid raised rib is often fringed, or *picoté;* and free or flying loops ornamented with picots are used to lighten certain portions of the flowers.

No open fillings or *à jours* are introduced into the *toile,* which is of an even buttonhole stitch, varied by pinholes arranged in lines (to vein the ornament), or in simple

[1] In a specimen belonging to the Falier family, the Doge's horn and double F's are represented, and in a "pale" of rose point in the Victoria and Albert Museum two angels are displayed holding up a chalice, above which is the sacred monogram, IHS, in rays of glory.

chequer or diaper patterns, which break and vary the surface, but are entirely subordinate to the general "value."

The design is connected by an irregular groundwork of brides. Some pieces, even in a public collection such as the Victoria and Albert Museum, are pieced from imperfect specimens which have lost their brides, which are more liable to be destroyed than the solid work. In such cases the scroll design, whose details were originally separated by open spaces occupied by the bride ground, is wrenched and bent from its natural to a debased, flattened, or angular curvature, in order that certain portions of the design may touch one another, thus supplying the lack of brides. Such imperfect and "secondary gems" can be recognized by the fact that some details are sure to overlap and encroach upon one another, and the flow and continuity of the scroll is lost.

The brides, plain and unornamented in some of the early and heavy *points de Venise,* become highly decorative in the more attenuated designs of the lighter rose points, in which intricate detached and balanced short scrolls and leafy and other fantastic ornament take the place of the flowing scroll, and are ornamented not only with picots but with circles and semicircles *picoté,* star devices, and S-shaped forms. In other specimens the brides form a mesh ground, sometimes square, sometimes hexagonal, but always *picoté*—the original of the so-called Argentan mesh. The hexagonal mesh is not *regular* in Venetian laces, but is more effective with its rich picots and slight irregularity than the plain and regular brides of Argentan.

Another variety of rose point is coral point, a small irregular pattern supposed to have been copied from a branch of coral.

102—(12 inches by 2¾ inches.) A curious specimen of rose point—an exception to the rule that rose point hardly ever attempted the introduction of human and animal forms. This

piece represents mythological personages in "cartouches" outlined upon the *toile* by small pinholes. The background is shaded in open stitch in all but the central group. Beginning at the left of the collar, the first group is "Leda and the Swan"; the next "Europa carried off by the Bull," with a woman looking on from the extreme left of the very irregular compartment. The centre shows a costumed lady surprising a warrior (in Roman armor) asleep. The next compartment shows a nude figure and Cupid with his bow, while in the last a second rendering of "Leda and the Swan" appears. Very rare and curious, also interesting, showing how well the needle can illustrate a picture. From the Cavendish Bentinck Collection.

103—(31 inches by 5 inches.) Specimen of rose point *gros point de Venise,* or as some called it Spanish point, and also bone point, of rather crowded and contracted design. The work is good; all the raised work is *picoté* and the pinhole decoration in the *toile* is clear and well arranged. This was the favorite lace of King Charles II.

104—(38 inches by 3¾ inches.) A specimen of more open design, but the work not so good or well raised as No. 103. The brides are plain.

105—A collar with ends of fine raised work. The peculiar beauty of the specimen lies in the decoration of the raised work and the variety of the *toile.*

106—Border of heavy rose point of free and elaborate design. The relief is noticeably high; the flowers rich and much ornamented. The noticeable feature of this specimen is the rich ornamentation of the flowers and the plainness of the brides and edge. Fine specimen. Sherborne Collection.

107—(9 inches by 3½ inches.) Fine specimen. The raised work is decorated with a loop ornament. The pinhole decoration in the *toile* in squares and scrolls following the outline of the flowers. In the upper part of the scrolls, the *toile* is divided. The brides are ornamented with rosettes.

108—(13 inches by 3½ inches.) A similar specimen, the brides being slightly more ornamented.

109—A fine rose point flower, the scrolls of *toile picoté,* the raised work ornamented with *picoté* looped work and an unusual quantity of pinhole work and no brides.

110—A length of rose point of good flowing design, the raised part of the flowers *picoté,* and also ornamented with a looped ornament, the flowers shaded with an open *toile.*

111—(43 inches by 4 inches.) Fine specimen of scroll design. The beauty of the specimen consists in the variety and clearness of the pinhole decoration, the evenness of the raised work and the decoration of the brides.

112—(24 inches by 2½ inches.) Border of bold leaf and flower design, well outlined with raised work and ornamented with rare knotted raised work, the brides ornamented with two picots. Good specimen.

113—(27 inches by 1½ inches.) Specimen, curious on account of the *toile* of the design being indented or *picoté* in the same fashion as the "brides" are. The raised portions of the work are ornamented by a double row of loop work.

114—(9 inches by 9 inches.) Specimen of rose point made in silk, one of the corners of a "Talith" (a praying scarf).

115—A man's cravat of rose point, as worn in Charles II.'s time. The pattern of the design is clearly marked by a raised cord, and the *toile* of the flowers is formed by various open stitches.

116—Specimen rose point of good scroll design, the flowers of which are ornamented by knotted raised work (which raised work is often found in the Milanese laces denoting fruits). The ground is of a very unusual character, hexagonal in form, and ornamented with small stars, from which undoubtedly the Argentan lace ground was taken. Curious and rare specimen.

117—(18 inches by 4½ inches in greatest depth.) A unique specimen of rose point, formerly the property of the late Lady Sherborne, forming two ends of a cravat. The raised part is ornamented over and over again by peculiarly fine work, and the flowers are varied by the finest pinhole patterning. In one flower alone there are seven variations of these pat-

terns. The brides call for especial notice. These are: (1) Single brides ornamented with two or more picots. (2) Double brides joined at the centre and ornamented at the sides by a circle four times *picoté;* small picots also ornament the brides between this circle and the extremities. (3) Three double brides meeting in a small triangle, each side of which is ornamented with a circle with five picots. (4) Three brides meeting in a point in the centre. Each is ornamented in a different manner. The shortest bride is ornamented on each side by two picots, and by two semicircles joining the two other brides and ornamented by six picots. The second bride is decorated at one end by a similar semicircle *picoté* eight times, which joins the semicircle previously described, thus forming an S-shaped *motif.* Upon the opposite side is a small semicircle ornamented with three picots, forming the head of the S. The third side, at the point of intersection, is ornamented with a segment, six times *picoté,* which forms the tail of the S. The foot of this bride is also ornamented with a small circle *picoté.* (5) A straight double bride ornamented at either end by two picots on either side, and in the centre by two semicircles joined, and connected by another semicircle forming a trefoil. Each semicircle is ornamented by three picots. (6) A double bride ornamented on either side by two picots, in the centre by two semicircles, each four times *picoté.* (7) Two single brides and one double bride meeting in a point, the single brides ornamented on one side by a semicircle *picoté* four times; the double bride ornamented in the centre with a circle decorated with five picots. At the point of intersection of the three brides they are joined together by three semicircles ornamented by five picots, forming a rosette. (8) Three curved brides meeting in a point, each bride being ornamented by a scroll-shaped ornament which crosses it, and enriched with thirteen picots. All these varieties of brides are to be found in a small portion of the original three inches square, and a closer study of the remaining portion would show an infinite variety of these ornamental devices. This is probably the most highly elaborated specimen of this type of rose point in existence.

118—(51 inches by 8 inches.) A fine collar of beautiful flowing scroll and bold flower design. This design, starting from a centre upright *motif,* formed of vase-shaped ornaments. Part of the *toile* scroll work is *picoté* and part plain. There

are ten varieties of brides used. Though not so fine in work as No. 117, this is a fine specimen.

119—A collar of finer and smaller work of the same class of design, but not so bold in conception. The brides are fine, and are very highly ornamented. This smaller and finer work is generally known as *point de Venise à la rose.*

120—A *point de Venise à la rose* collar of floral design, but, unlike the preceding specimen, does not start from a centre ornament. The raised work is fine, the brides are very highly ornamented.

121—A cravat end of the same of upright scroll design, with pomegranates and bulbous-shaped fruits. The brides are very varied. Fine specimen.

122—A band of rose point made with a hand-made tape with various point fillings, and ornamented with the same raised, knotted work as we have seen in No. 116. The point brides are simple, *picoté* once.

122a to 125—The following ten small specimens serve to illustrate rose point; were undoubtedly produced at a moderate cost. Nos. 12 and 123 are two specimens of the corded rose point, the raised cord being made separately. The first specimen is of good design and similar to No. 115. No. 123 is remarkable for the variety of the different stitches in the *toile.* Nos. 124 and 125 of the kind called Vermicelli Point, as it has some resemblance to coral or vermicelli.

126 and 127—No. 124 linen is used as the *toile* and edged with a cord; the flowers and brides are point work. No. 125 is similar, but of better design.

128 to 131—One hundred and twenty-six specimens of tape rose point of simple design, with point fillings, bride and point. No. 127 the same, with the addition of ornamented raised work. No. 128 same as 127, with addition of ornamented brides and of better design. No. 129 the same, only more raised work and the brides more ornamented.

132—(20 inches from point to point.) A *point de Venise à la rose* pointed collar, very fine in quality. The brides meet, three in one point, and are ornamented at the point of inter-

section with semicircles, rosettes and S-shaped devices. The relief is fairly high, and consists of rings or circles powdered upon the design, some of which are fringed with picots. In some examples of *Venise à réseau* minute and almost flat circles of buttonhole stitches are used upon certain fillings, the last survival of the relief of rose point. Fine specimen.

133—A pair of *point de Venise à la rose* cuffs, each seven and one-half inches.

134—(36 inches by 2½ inches.) *Point de Venise à la rose* of flowing scroll design, same character of work only, fine as Nos. 119 and 121. The peculiarity of *point de Venise à la rose* is the raised work, sometimes in two or three lines of the flowers and the rosette decorations of the brides.

135—A pair of cuffs similar to the preceding, each ten inches.

136—A collar with brides of greater variety than the preceding specimen.

137—A smaller collar of more set design and edge, with more of the character of the earlier Venetian points.

138—A half-lappet (13½ inches by 3½ inches) of the very finest quality, of which the design consists of scrolls springing from a central ornament. In the centre, under a small canopy similar to the portico, shell, curtain, or canopy, which forms part of Berain's compositions, is the double L of Louis XIV. The edge is exceptionally fine, the decorated points of which are separated by scrolls of *picoté* work. The brides of the lappet are unusually decorated by loop-work as well as picots. Very rare specimen.

139—(16 inches by 2 inches.) Lace with very fine edge. The vertical design consists of a vase with flowers, above which is a peacock with a finely ornamented tail of raised work. In French laces naturalistic imitations of flowers, vases, animals and birds, and even in some pieces of flags, cannon and other military trophies, are freely used, while in Venetian lace, whether rose point or *à réseau,* the conventional treatment is predominant. In textiles, also, of the seventeenth century, the expression of plant forms pervades French work in a more lively, vivacious and distinct manner than in Italian patterns of the same period. It would seem that the con-

stant reference to the plants in the "Jardin du Roi," used from early times by embroiderers and designers as much as by scientists, was one of the incentives for the realism so typical of the French school of patterns. Italian realism in textiles and in lace (in later *à réseau*) appears to be only a reflection of that of French designs, an adoption of a foreign fashion in vogue. The mesh, finer than No. 34, is a close hexagon *picoté*. The earlier *points de France*, according to Madame Despierres, were exactly similar to Venetian laces in their mesh, an irregular hexagon, made "at sight," and *picoté*. Some specimens in the Victoria and Albert Museum of early Alençon show the large hexagonal mesh with picots.

140—(15 inches by 2 inches.) Border as preceding number, of a closer design, the raised work being of a thicker description. The two S designs facing each other are often found in the Venice lace. The edge is rare and peculiar.

141—A very fine *point de Venise à la rose* collar, with rare ground and edge similar to No. 138.

142—A collar showing the design of light, detached and slender scrolls, graceful but intricate, which superseded the simpler and bolder designs. The arrangement of these forms in balanced or vertical groups is to be noticed, with the introduction of the vase *motif* in both pieces and the S-shaped devices which became so marked a feature in these points under Louis XIV. The vase *motif*, which had fallen into disuse in textiles, was revived by the French artists of the reign of Louis XIV., who employed it in a series of figured Lyons damasks; and the minute vase *motifs* of lace no doubt reflect its revived popularity in textiles. The relief in both pieces is slight. In No. 34 the decoration of tiers of free loops *picoté* is very rich and beautiful. The mesh in both specimens is irregular and *picoté* twice upon each side of the bride. The design and work is of the same character as No. 143, only here there is more raised work which is finer.

143—(53 inches by 3¼ inches.) Fine rose point, of which the principal *motif* is an upright basket with a foot; beautifully placed in the design with flowing scrolls and flowering wreaths serving as a cover. The second *motif* is a two-handled vase, on either side of which are triangular forms which throw out

scrolls. The brides are *picoté* and form an hexagonal ground, and at their intersection are ornamented with a star. Compare with No. 116. From the Morrison Collection.

144—A collar of the same style of light work, but the design of a more reverse character.

145—(39 inches by 2¼ inches.) A beautifully designed Venetian lace border of pomegranates and leaves in scrolls; compare the design and work with the earlier specimen, No. 98. There is not any raised work in this, but has the edge which is generally found in the heavy rose point. Rare design.

146—(43 inches by 1 inch.) Narrow border to match the preceding, the design being very effectively arranged in the narrow width.

147—A specimen of same style and character as Nos. 145 and 146, with the exception that the brides are more irregular and more highly ornamented. The pinhole work very varied.

148—A small specimen similar, but of a better scroll design.

149—A band of Venetian lace of curious design consisting of scrolls and small rings connected together by straight *picoté* brides. Rather unusual.

150—A small specimen of the same character as No. 149, but some of the scrolls and rings are of openwork and the brides more varied and much more ornamented.

151—A narrow specimen, but of a larger design.

152—A small specimen of the same character as the preceding three, Nos. 149, 150, 151, only finer. Compare with Nos. 124 and 125.

153—An end of a man's cravat *point de Venise à plat*, sometimes called "Coralline" point, as the design represents branches of coral; or, as the story goes, a Venetian fisherman brought home to his lady-love a branch of coral and asked her to copy the design in lace for him. The best description of the design is from a central *motif* which springs each side a bed of coral branches joined together by a variety of highly ornamented brides. A fine and rare specimen.

154—A specimen of the same description with more pronounced scrolls with *picoté* brides forming an hexagonal ground.

155—A collar similar to the preceding specimen with plainer brides. The quality of the work is coarser.

156—A small specimen, the same character as No. 154, but finer in work, the brides forming the hexagonal ground more highly decorated.

157—16 inches by 10 inches of *point de Venise*, the outline of the pattern of which is surrounded by openwork. The pattern consists of a system of scrolls and curves, with the emblem of Louis XIV., the *flamme d'amour*—two hearts joined together, with a flame arising from them. Above the hearts is the royal crown. The picots on the brides are to be noticed. The peculiarity of this piece is the semicircles of openwork rings.

158—(15 inches by 6¼ inches.) One of the most interesting specimens of Venetian point in this collection is the pair of cravat ends formerly belonging to Louis XIV. In this the design is composed of a central canopy formed of two floreated scrolls, surmounted by a fleur-de-lis between two birds. Beneath the extremities of the two scrolls is the monogram of Louis XIV., two interlaced L's, resting upon ornamental bases joined by the royal crown. Below each base is the heart—another royal emblem—and on either side of the heart a peacock. To the right and left of this central *motif* is a peacock standing on a base supported by scrolls, and above it is a decorated canopy. At the upper corners is a tropical bird with flowing tail; and at the lower corner the S-shaped *motif*, in reality a detached and debased scroll so frequent in this type of lace, is to be noted. The ground is a hexagonal irregular mesh, each side of which is twice *picoté;* the *toile* is varied by diamond diaper patterns of pinholes. The relief is remarkable for its even and close texture, and has the effect of polished bone. This is the type of lace which French authorities describe as among the rare and early *points de France.* Many or most of the rose point laces which appear in French portraits after the date 1665 are undoubtedly *points de France*, though in design they are entirely derived from Venice, and cannot be

distinguished from the similar laces depicted in portraits before the date of the establishment of the royal fabrics. Other specimens show the influence of a style of balanced and symmetrical composition with fantastic shapes in which the French designer Berain excelled, and which is reflected in the textiles and metal of the reign of Louis XIV. In Venetian laces of this period, owing to French influence and costume, the design is more frequently vertical and repeated upon either side of an imaginary central line. The canopies with scroll devices on either side of them are peculiarly in the style of Louis XIV. ornament; this regularity and balance reflected the taste of the King. As Madame de Maintenon says in one of her letters, Louis XIV. was so fond of symmetry in his architecture that he would have you "perish in his symmetry," for he caused his doors and windows to be constructed in pairs opposite to one another, "which gave everybody who lived in his palaces their death of cold by draughts."

159—(15 inches by 6¼ inches.) The design of No. 32 consists of a large central *motif* with two smaller medallions on either side enclosing the royal monogram. At either end is a vertical design of a vase, surmounted by a peacock and leafy ornaments. To the right and left of the central *motif* are grotesque figures on either side of a two-tiered vase upon which rests a tropical bird. These two specimens are interesting both from their *provenance* and the beauty of their design. The brides forming an irregular hexagonal mesh are twice *picoté*, and certain portions of the raised work are edged with a fringe; the perfect and original edge should also be noticed. The "hanging" pattern of this and the succeeding pieces is, it will be seen, more appropriate to the "hang" of a full cravat than the earlier "rolling scroll" horizontal designs, which require to lie flat.

160—A beautiful raised Venetian point collar with the cipher of Charles II. of England and his Queen Catherine of Braganza (two C's inverted), which is found in the centre of the collar with a crown above and at each end of the collar. Above, a vase-shaped ornament. The work is of a beautiful, even character and raised edge formed of acorns and scrolls, which design has since been much used in Alençon lace. A rare and rich specimen.

161—(17 inches by 3 inches.) Fine raised *point de Venise* collar of detached design and good edge formed by a leaf of close work alternate with three scallops of light scrolls in which is a fleur-de-lis. Good specimen.

162—(14½ inches by 8 inches.) Specimen of same character with vase-shaped ornaments and edge of acorns with scrolls between.

163—A collar of much finer raised work, the design starting from a centre canopy and with a beautiful rosette and star edge.

164—A pair of cuffs to match No. 163.

165—Small Venetian point collar of plain work but clear design.

166—(54 inches by 9 inches.) *Point de Venise à plat,* called Coralline point. Compare this with No. 153 to note the difference in this specimen; the brides are very irregular and are but slightly ornamented.

167—(60 inches by 3 inches.) Narrow lace with simple *picoté* edge to match preceding specimen.

168—A band of the same character but finer and the work more raised. Note the small raised dots. The fine edge consists of a close-worked four-leafed flower, separated by a three-looped ornament with *picoté* scrolls.

169—A band similar with a straight edge formed of raised three-looped ornament separated by a four-pointed star with *picoté* brides between, which is unusual to find in an edge.

170—A V-shaped piece similar with an edge formed by decorated loops separated by three smaller ones.

171—(34 inches by 5 inches.) This specimen of Venetian point shows how the French influence was gaining ground and how the Argentan laces were evolved from the Venetian. Many French writers claim this and Nos. 158, 159 160 as French-made lace and call it *point de France* without any real evidence addressed. It may have been made, as undoubtedly it was, in Nos. 158 and 159, for a French King, and the design may have been made by a Frenchman (as is done at the present day with the Belgian laces), but the work is undoubtedly Venetian. This fine specimen is of a de-

tached floral design in columns with an hexagonal *picoté* ground. The variety of the pinhole decoration of the *toile* is great; the stems are outlined with pinhole and the centre of the flowers with a low relief. Fine specimen.

172—A *fond de bonnet* of the same character; note how the hexagonal star-shaped flowers are formed. This is the origin of the Argentan fillings.

173—A pair of lappets. The well-balanced design consists of groups of leaves and flowers under canopies. A mixture of the Italian with the style of Berain. The groundwork of brides is *picoté,* and also the outline of the edge, which is unusual. This specimen shows the debt of French to Venetian laces; the pineapple ornament, the *motifs* of flowers under canopies, so often found in Alençon, are here shown in Venetian lace, and the ground is exactly similar to the so-called Argentan ground.

174—A triangular piece of same character as Nos. 172 and 173. This is the lace the Youghal workers of Ireland have taken as a model for their laces.

175—A scalloped border of raised Venetian with a variety of pinhole decoration, the work well raised. The design still shows the Persian influence.

176—A lappet of similar character with a design of bulbous vases and flowering pomegranates. This specimen shows the well-known Alençon fillings in Venetian lace, among others the *réseau rosace,* a small circle *picoté* suspended in a hexagon. In Alençon the *réseau rosace* generally consists of a small solid hexagon connected with the surrounding outer hexagon by means of six small brides. Lace of this particular ground has been given the name of Argentella, but both Venetian and Alençon laces use this ground, either in open-work fillings or in portions of the ground. The French modes, when not derived from Venetian laces, were borrowed from the Flemish. In the "Dictionnaire du Citoyen" of 1761 a writer finds fault with the "Modes" of Alençon, and says that much point is sent from France to Brussels to have the modes added there, giving it a borrowed beauty; but connoisseurs, he adds, easily detect the difference.

177—A very fine *point de Venise à réseau* lappet of floral scroll design. The stems of the leaves and flowers are decorated with very clear "pinholes" and with a variety of other grounds; the *réseau* is the origin of the Burano *réseau*. A fine specimen.

178—A narrow edging of conventional design of the same character, but coarser in work.

179—(31 inches by 3 inches.) A very fine specimen of *point de Venise à réseau* of good flowing scroll design with bunches of pinks. The pinhole decoration is still used in the *toile*, and the low relief work at the edge of the leaves as in No. 171. The *réseau* is entirely made by the needle, not on the pillow, and is of the same style as the Alençon *réseau*.

180—A triangular piece of the same character, the bunches of pinks being smaller and the openwork larger. Compare the decoration of the openwork scrolls, viz: the *picoté* brides ornamented with a small square, with No. 116.

181—A small specimen of closer design without openwork scrolls.

182—A specimen of old Burano lace, which is a coarser outcome of the *point de Venise à réseau*. In a document of the seventeenth century, quoted by Marini, it is said that "these laces, styled *punti in aria*, or *de Burano*, because the greater part of them were made in the country so called, are considered by Lannoni as more noble and of greater whiteness, and for excellency of design and perfect workmanship equal to those of Flanders, and in solidity superior." The designs of old Burano, like those of *Venise à réseau*, are distinguished by a conventional treatment of the flowers and ornament, but the old Burano designs are somewhat *thinner*, and there is more *réseau* in proportion to the design than in *Venise à réseau*, and in some specimens there are *semés* upon the ground, as in French laces of the Louis XVI. period, combined with a somewhat insignificant design. In the beginning of the eighteenth century decadence had set in in the Venetian lace industry. Laces of Flanders, France and England were sold in the shops. About 1750 Benedetto Ranieri and Pietro Gabrieli proposed to revive the industry and imitate the lace of Flanders and France, and especially the then fashionable blonde. Their enterprise was success-

ful; and it is to the foreign models then introduced, and to the impulse of competition with France, that is to be attributed the break in the tradition of Venetian design and the adoption of ribbonlike *motifs*, more open forms, broken lines of ornament, and finally *naturalistic* floral devices.

183—Narrow band of *point de Venise à réseau* of rather cramped and close design. Compare with No. 178.

MILANESE LACES

In the fifteenth century, when the North was still immersed in feudalism, in Milan alone, the foremost city of northern Italy, were to be found riches and the ease of life. Passements of gold, silver and silk were made at an early date in Milan, as is proved by the often-quoted instrument of partition between the sisters Angela and Ippolita Sforza Visconti (1493).[1] "*Trina*" is mentioned there under its old form "*tarnete*"; but *trina*, like our word lace and the French passement, was used in a general sense for braid or passement long before the advent of lace proper. Florio, in his dictionary, gives *Trine*, cuts, snips, pink work on garments, and *Trinci*, gardings, fringings, lacings, etc. In the Dictionary of Florio and Torriano (London, 1659) we have still given

> "*Trina*, twist lace of gold and silver, as *Trena*.
> *Trena*, a three-fold cord or rope.
> *Trinci*, cuts, jags, snips, pinks, gardings and idle ornaments about gay garments."

It will be noticed that the *tarnette* of the Sforza inven-

[1] "Peza una di tarnete (trina) d'argento facte a stelle.
Tarneta una d'oro et seda negra facta da ossi.
Lenzolo uno tele, quatro lavorato a radexelo."

tory is of metal and silk. The radexelo,[1] which Mrs. Palliser understood as reticella, the writer is inclined to believe, refers not to reticella (cutwork), but to some form of embroidery upon net, a simple drawn-thread work upon linen. The term reticella does not occur in the pattern books until Vecellio (1591).

The Milanese appear to have been skilled with the needle, for about 1584 there was a *Universita dei Ricamatori* at Milan, and Brantome, in his "Dames Galantes," declares the embroiderers of the city "ont sceu bien fair pardessus les autres."

After first making passements Milan imitated upon the pillow the scroll design of Venetian needlepoints. The Milanese pillow work is, however, entirely flat, the *toile* a close, even cambric-like braid, varied by pinholes. The earlier pieces are guipure of exceedingly bold rolling scroll design, held together by simple brides. In the specimens illustrated various forms of the *réseau* ground are used. The earliest portrait in which mesh grounds appear is that of Madame Verbiest, by Gonzales Coques (1664), where a straight-edged lace of Milanese type is shown. The *toile* is first made by itself, sometimes not always, and the *réseau* ground is worked round it afterwards, sloping in all directions so as to fill the spaces, while in Valenciennes and Mechlin laces pattern and *réseau* are worked all in one piece together. In the specimens in this collection the *réseau* ground varies; sometimes it has four plaited sides like Valenciennes, and has a somewhat round appearance, in others the threads are merely twisted. The design in the majority of cases consists of a narrow braid en-

[1] The spelling varies. We have:—
"Lenzolo uno de tele quatro lavorato a radexelo.
Lenzolo uno lavorato cum le radice large.
Peze quatro de radicela per uno moscheto.
Radixela una larga per un lenzolo.
Peze sei di raxela nova picinine.
Item uno lenzuolo lavorato cum le radicelle."

closing here and there open spaces, or simple fillings such as are found in Honiton or Maltese. Animals, eagles, hares, boars and hounds are frequently introduced, and though sometimes rough and archaic in drawing are always vigorously treated. The peculiar spirit of these designs can be traced to the characteristics of the Lombard, who, according to Ruskin, covered every church he built with the expression of his fierce energy and scenes of hunting and war.

Boar-hunting was a favorite amusement of Bernabo Visconti of Milan, who in the fourteenth century succeeded to his brother Galeazzo's inheritance, and soon showed himself a tyrant of the worst kind, submitting state criminals to strange and devilish tortures, and keeping a pack of 5,000 boar-hounds, which he distributed on his subjects, punishing them alike (says Corio), whether those hounds were too fat or too thin, while if they died the poor peasant lost his all.

184—This long-standing connection with sport is reflected in Milanese lace. In No. 184 the design consists of one *motif*, which is repeated, a wild boar attacking a man who is defending himself with an uplifted club; a hound is hanging on the boar's hind quarters, while a second dog is advancing to the assistance of the first, and a mounted man is riding with a boar-spear levelled. Above are a group of birds; a hawk (?) attacking a long-necked bird. The groups are enclosed in light scrolls; the various forms are defined by lines of pinholes; the *réseau*, an irregular square mesh, is coarse and slopes in various directions, which is unusual and rare to find. It appears that the *réseau* was made round the different figures and afterwards joined together, which gives that irregular look to the *réseau*. Rare specimen.

185—(21 inches by 10 inches.) The design of this piece consists of bold scrolls enclosing various scenes. The right-hand scroll shows a lion, somewhat conventionally drawn, attacking a fallen man, and attacked in turn by a mounted man with a spear. To the left is a riderless horse galloping away, and

to the extreme left a man with a cross-bow aiming at a stag. Above, a peacock, with a very decorative tail, and a horseman with a spear charging a second stag. This subject is often seen worked in tapestry, viz., a lion after attacking a man being killed, no doubt suggesting the owner had been a traveller and hunted in Africa.

186—A specimen of good, bold floral scroll design. An eagle, with outspread wings, standing on a shield enclosing the letters E U I M C, no doubt the initials of the former owner.

187—(24 inches by 9½ inches.) Italian church lace. The design consists of two winged angels kneeling, in the act of elevating the Host in a monstrance surrounded by five cherubim. Underneath is the flower of the pink. To left and right are flying angels in the act of adoration. To left and right of these angels are two angels blowing trumpets, while above them are two smaller angels playing lutes.

Observe the raised knotted work within the bulbous-shaped leaf which was remarked on in No. 116.

188—(3 yards 31 inches by 15 inches.) *Point de Milan* church lace. The design consists of two panels, in the first of which is the Virgin in ornamental conventionalized dress, which develops into scrolling forms. She is crowned with a seven-pointed crown, and from her shoulders rise large scroll ornaments. The figure is surrounded by foliage, among which are fishes, birds and animals naïvely drawn. At the foot of the figure are two crested animals and two hares; above, there are two birds building a nest, and a variety of long-tailed crested birds. On either side of this central figure is a pelican in his piety: "The pelicane, whose sons are nursed with bloude, stabbeth deep her breast, self-murtheresse through fondnesse to her broode," always a favorite ecclesiastical symbol. The second part has for its central *motif* a rayed monstrance standing upon a pedestal or miniature altar, upon which are six curious figures or letters in six compartments. Beneath the pedestal is a cherub, and the pedestal is supported by four angels. To the right and left of the monstrance are two angels in adoration, and three cherub heads surround the upper portion. The long irregular scrolls form an oblong frame to the figure of the Virgin, and in the same way the scroll forms the shape of two palm leaves around the monstrance. A rare and important specimen.

189—(37 inches by 10 inches.) A design of bold floral scrolls, enclosing various animals and birds—the stag, leopard, dog, peacock and various birds. The body of the dog is varied by diamond-shaped openwork, as well as the tail of the peacock, but in a different style to the preceding specimen. The number of birds, flowers and fruits here depicted denotes that this was made for a more peacefully disposed owner than the lion piece.

190—(3¼ yards by 4 inches.) A design of various birds feeding on leaves. The ground, which is unusual, is formed by four threads twisted to produce an irregular square mesh. The design is crude and ill-contrived, although it denotes movement.

191—(1 yard 14 inches by 4¼ inches.) A pair of sleeves, joined in the centre, of fine *point de Milan.* The design is composed of three curved leaf forms, with open guipure work in the centre differently placed, the closely worked scrolls following the curve of the other. The *réseau* of this specimen and the pillow work of the outlines of the flowers are very fine.

192—(3 yards by 12 inches.) A long, rolling scroll of fruit and flowers, with tropical birds of various kinds, among others a sufficiently accurate representation of the hoopoe, which is also seen in No. 54.

193—(47 inches by 3 inches.) The design of this consists of a double-crowned eagle—the arms of the Italian nobleman for whom it was made—and various birds and animals—a cock with uplifted foot, a dog, a squirrel, an ape, a turkey-cock, a raven and an eagle—separated by single flowers. Charles V. conceded as a great distinction marking special favor the privilege of bearing the imperial arms to several Italian as well as Spanish families, who used this instead of their own coat. The eagle is decorated with the raised knotted work.

194—(42 inches by 7 inches.) A very fine specimen of *point de Milan,* the design of which is composed of bold flowing scrolls, with leaves and fruit and tropical birds. The openwork and variety of stitches in the leaves are to be noted, and a number of pinholes in the *toile* lighten the effect of the lace; the *réseau* is peculiarly fine. The work in this specimen is unusually fine and rare.

195—(2 yards 22 inches by 4¼ inches.) The design of this is curious. Beginning from the left, the first *motif* is the sun and moon, separated by a tree, a bird and a butterfly. The second has a three-tiered fountain surmounted by a winged cupid, from which two streams of water fall into the basin, from which a peacock and a stag are drinking. Above are two birds and two insects alighting upon flowers. The third *motif* shows inverted scrolls, in the centre of which a mermaid is shown rising out of the fountain or sea, symbolized by waving lines. Overhead are two flying birds. The fourth *motif* has a heart-shaped shield enclosing the initials E U I M C surmounted by an eagle with outspread wings (a family badge). The fifth *motif* is a double-headed eagle surmounted by a crown, with a fleur-de-lis and the initials E U S T M C worked in the base. The sixth and last *motif* represents the arms of the family, a round shield enclosing initials, held by two costumed supporters. Of similar *provenance* is a piece of good arabesque design (21 inches by 3¼ inches), with a heart-shaped shield with letters E U I M C, above which is an eagle with outspread wings.

196—(23 inches by 3¾ inches.) Fine Italian braid lace of bold design. The peculiarity of this specimen is the fineness of the braid and the work in the inside of the flowers.

197—(3 yards 12 inches by 7 inches.) Milanese guipure, with bold scroll designs of fruits and flowers, between which are the figures of birds feeding on leaves and also animals. The flowers are joined to the scrolls by simple unadorned brides; the zigzag openwork following the lines of the scrolls is unusual and has a pleasing effect.

198—An Italian peasant's cap richly trimmed with a deep band of Milanese lace and three insertions of point work.

199—(3 yards 31 inches by 7½ inches.) Schleswig lace. The art of making this lace is supposed to have been introduced in 1515 by Queen Elizabeth, wife of Christian II. of Denmark. (See Mollett's Dictionary of Words.) From the Gallenza Collection.

200—Small specimen of detached spray design on loosely made square-shaped ground. It is very unusual to find such a detached design in the Milanese laces.

FLEMISH LACES

Flanders is the home of pillow lace industry, as Venice was the home of point lace industry. Flanders has never very much excelled in lace made entirely with the needle, but has always excelled beyond any other country in pillow-made laces.

When the high wired collar went out of fashion about the end of the sixteenth century, the softer pillow laces were more used, and thus the opportunity of Flanders came, and from that period to the present day more lace has been made in Flanders than in any other country.

The designs used in Flanders were generally taken from the fruit and flower world, and were nearly always quiet in character. The extent of the Flemish lace industry does not cover much ground according to our modern idea of distances, but in that small space produces more lace than any other country.

201—(26 inches by 15½ inches.) Old Flemish; part of a bishop's robe. The design represents the Virgin Mary crowned, holding the Infant Saviour in her arms; from her left hand hangs an emblem. Above is a canopy formed by two cherubs holding a crown.

Below the clouds in which the Virgin stands hangs a cross with medallion, scrolls of pinks and flowers around.

Interesting specimen of church lace.

202—Small specimen of Flemish guipure, another specimen of church lace. The chalice with palm leaves each side and two cherubs with scarfs holding a crown above.

In Flanders and in Spain the cherubs and images of the saints are usually decorated with scarfs.

203—(49½ inches by 3¾ inches.) Old Flemish guipure lappet, with design of a fern leaf converted into a long scroll with decorated brides. Very similar in work to the fine Milanese No. 194.

204—(26 inches by 3 inches.) Fine Flemish guipure, with good floral design, tulips, roses, with scrolls of leaves, the flowers, etc., joined by *picoté* brides. Note the similarity of the design to No. 147.

205—(2 yards 11 inches by 10¾ inches.) A very fine Flemish guipure flounce called flat Spanish. The name no doubt arose from the quantity of this style of lace which was made for Spain, in the same way as the name *point d'Angleterre* came to be used for the fine grounded laces of Flanders.

It is made on the pillow without any raised work. The design of this specimen is well conceived after the style of Berain. The idea is a principal canopy with a subsidiary one, separated one from the other by a medallion consisting of a monogram E. C. entwined between two birds with mythical tails, holding in their beaks a branch; above and below are conventional ornaments.

The larger canopy is composed of a principal drapery, from the ends of which hangs another drooping drapery, the whole surmounted by an entwined monogram E. C., the C being worked with a close stitch, and the E with an open stitch.

Under the centre of the canopy is the imperial crown of Austria, from which depend two medallions containing the portraits of the Emperor and his wife, under which are two hearts joined, and from which the flame of love is arising, each heart being pierced by an arrow, under which the entwined monogram E. C. again appears.

On each side of the two medallions under the canopy are trophies composed of musical instruments and flags; above the draped canopy, filling the intervening space, are branches of five leaves springing from a circle. The subsidiary canopy starts slightly lower from the top of the flounce, and is surmounted by an entwined monogram E. C., the C being worked in an open stitch, and with the E by a close stitch. Under the canopy, consisting of the same number of draperies as the principal one, only smaller in size, is an eagle with outspread wings, holding in its beak a sun in splendor, under which are conventional ornaments with the monogram again appearing at the bottom, only the entwined E's being worked in open stitch, and the C's in close stitch.

Above the canopy, appearing to hold the draperies, are four pineapples with well-grown tops.

Compare the sun as worked on the pillow, with the sun in Nos. 96, 97, as worked with the needle. The alternate rays are shaded.

This specimen was made for presentation to the wife of the Emperor Charles on his entry into Brussels, 1706, and bears his initials with the initials of his wife. In the town hall of Brussels there is a piece of tapestry of much the same design. One recognizes the sun and the eagle immediately. Rare specimen.

206—(44 inches by 3 inches.) Of the same style of design as No. 205; the eagle and the sun are left out, and the birds with tails forming the medallions enclosing the monograms are more accentuated; the portraits are better defined, and the work is finer and closer. The two sets of initial monograms are different from No. 205, which shows this piece was not meant to be used as a garniture for it. The expense of making such a design as No. 205 would be considerable, and no doubt the same design was used modified for numerous other pieces for presentation purposes, as the different initials denote.

Illustrated in Mrs. Palliser's book on lace, 1869.

International Exhibition, 1874.

Exhibited in 1882 at Paris Union Centrale des Arts Décoratifs.

207—A shaped berthe (60 inches by 7¼ inches at greatest width) of fine old Brussels lace, of a later period, with the real old Brussels ground called *drochel;* the design is interesting and curious, the subject being a hawking party, with the figures dressed in the costume of the period.

Under a canopy in the centre hangs a medallion, perhaps representing the sun, or an order, and a figure draped in the style of an Indian. The same style of figure is often found in furniture of the period, drawing a bow. The arrow is seen approaching a bird, with a long tail, flying above. The ornamentation beneath and around is in the Chinese style; left and right are two riders on horseback, in full wigs, and appearing to hold a marshal's baton in their hands. Behind each is a man servant, carrying a wooden square frame with two hawks thereon. A rare and interesting specimen. Exhibited at International Exhibition, 1874.

208—A shaped berthe, of Brussels guipure, 50 inches by 6 inches at its greatest width. The centre is formed of an oblong vase, in a stand with sprays of flowers, at sides and top, surrounded by conventional scrolls, forming a medallion. Three other medallions, left and right of the centre, one only smaller, and with smaller vases, the ground being uncommon to this style of lace, being hexagonal in form. The openwork in the centre of the vases is varied and fine. Note the resemblance in the design to the Venetian specimen No. 171, and the long fern scroll in No. 203.

Exhibited 1874.

209—An old Flemish lappet, of fine close work, 25 inches by 4½ inches, the design consisting of cornucopias, with branches of leaves and flowers; the slight openwork is formed by brides not *picoté*. This style of work is often called Old Honiton by some writers, but on the slenderest evidence which will not bear examination.

210—A magnificent cravat end of old Brussels, sometimes called Binche lace, 15½ inches by 10½ inches, partly made on the pillow and partly by the needle.

The design consists of a large centre medallion surrounded by flowing scrolls, composed of branches of flowers and leaves in a close-worked border of hexagon form. The lower corners are composed of a broad-lipped vase, from which sprays of pinks and other flowers rise. The centre of the medallion is formed by a large flower vase, with openwork centre, standing on two bold scrolls. From the top and every side large pinks and branches of flowers are springing. Very fine and rare. Exhibited International Exhibition 1874, also at Paris 1882.

Monsieur Gaston le Breton considered it such an important example of this lace, that he wrote the following, which is an extract from his "Histoire du Tissu Ancien," and is illustrated in that book:

"L'Exposition de l'Union Centrale renferme quelques beaux points de Bruxelles, appartenant à M. Blackburn et à M. Duplessis.

Ces mêmes amateurs ont exposé quelques belles dentelles de Binche.

On sait que le point qui porte ce nom est une variété de celui de Bruxelles.

La fleur, ou l'ornament, sont au fuseau, et les fonds à l'aiguille. On y rencontre heureuses variétés de réseaux, qui constituent des jeux de fonds très ingénieux.

Le rabat d'homme, exposé par M. Blackburn, est en ce genre un spécimen remarquable.

Ces points de Binche, avec leurs variétés si pittoresques, sont représentés par des échantillons remarquables.

Dans l'Exposition de l'Union Centrale, nous semble avoir eu la primeur."

211—A narrow pair of lappets, measuring 22 inches by 1 inch wide, with a variety of five different styles of grounds, viz., the real *drochel,* an hexagonal ground each side twice *picoté,* a ground consisting of rounds with smaller ditto between, and a ground of rounds joined by brides. The design consists of leaves and scrolls. Fine specimen.

212—A fan, 36 inches by 7¼ inches, the design and work copied from No. 210. This fan is French, and was made in 1882. It is interesting to compare the old with the modern. From the Morrison Collection.

213—A lappet of the very finest old Flemish, 22 inches by 3½ inches. The design consists in the centre of a peacock, with his tail fully spread, occupying the full width of the lappet. The tail is beautifully worked, showing the different kinds of feathers; the stronger and shorter feathers which support the longer ones are denoted by openwork stitches, above which in a bold scroll are two cocks fighting, one with his wings raised, the other with them closed.

Note their gills and combs, the eye being well depicted. At the bottom is a golden eagle with outspread wings, with a long tail, forming the bottom corner of the lappet; the plumage of the eagle beautifully worked. A very fine and important specimen.

Exhibited International Exhibition, 1874.

214—An enlarged photo of the peacock.

215—A *fond de bonnet* to match the lappet, having for the centre the peacock only, surrounded by fruits and flowers.

216—(34 inches by 3½ inches.) Old Brussels, the design representing water flowing from a rock, with bushes, on the other

side of which is a small house with door and window with shrubs in front, a bird with outspread wings, with a leaf in its mouth, flying toward another châlet, situated in a wood, with tropical trees, from which a stag is running. A specimen of varied design, the houses showing an Oriental influence.

217—(29 inches by 3 inches.) Of fine old Brussels, the design being Diana, with her bow and a quiver full of arrows, drawn by two dogs, with another lying down at her back. Behind, a bird flying to a fountain, into which water is falling from a rock; in front is a bird standing on the edge of a fountain, also a bird on a branch, and a dog hunting a stag. The design of this specimen is so made that the lace is to be worn with the edge toward the neck, showing the mode of Louis XV.

218—(34 inches by 3½ inches.) Of fine old Brussels, representing a bird, perhaps an eagle, looking towards her nest on the rocks and catching insects; farther along a stag lying down, looking towards a fountain, the water rising from the mouth of a dolphin. Curious design, and no doubt made for Spain.

219—(3 yards 12 inches by 2¾ inches.) Of very fine old Brussels, from the collection of the late Queen of Holland.

The design consists of a fountain, two dolphins resting on a semicircular base, with water flowing from their mouths into two escallop shells; on each side of the fountain are insects flying towards the centre, the whole enclosed by two flowing wreaths of flowers. The other portion of the design consists of a basin, from the centre of which rises a jet of water, on each side of which are birds standing on the branches, and carrying leaves in their beaks.

The border of the lace is of leaves, scrolls and medallions; the fillings of the medallions are noteworthy. A beautifully worked and designed specimen. It is curious that in the above four specimens flowing water is denoted.

220—(48 inches by 2 inches.) Of old Brussels, with peacocks and fountains, flowers and fruits, with a great variety of stitches in the scrolls.

221—(2¼ yards by 2 inches.) Of old Brussels, showing the Chinese influence in the design, and is so composed that the lace is

meant to be worn standing up, not, as is usually the case, falling down. The edge is filled in with an unusual number of grounds, which are worth examining. Louis XV. period.

222—(17 inches by 2¼ inches.) Of very fine old Brussels, the design being a cornucopia basket of flowers, with butterflies and insects, the edge being of scrolls, leaves and bunches of flowers. The peculiarity of this is that some of the insects are made and ornamented with the needle, and the triangular brides ornamented with a star are very fine. Note the varieties and finish of the ground of the different scrolls of flowers.

223—A fine Brussels lappet, 40 inches by 4 inches, consisting of a variety of stitches. The design is of four openwork medallions, with a larger one forming the centre, of fruit and flowers, around which in the *réseau* are butterflies and insects flying.

The openwork of the medallion at the bottom of the lappet consists of brides, each twice *picoté,* forming a hexagonal ground. The openwork of the second medallion is composed of plain brides, forming a square, and at the corners joined with a small circle, ornamented by three small loops, and around this central compartment are six smaller ones, each filled with a different ground.

A fine specimen.

224—(84 inches by 1½ inches.) Old Brussels, on the real *réseau,* and of uncommon design, an open ribbon design running throughout, which gives a light appearance to the lace interleaved by leaves and flowers.

225—(20 inches by 5 inches.) One lace lappet, of fine old Brussels, with interesting history.

Lace lappet worn by Anna Plunkett, when she was presented to George IV., on his visit to Dublin.

She was very beautiful, and had been told the King would kiss her, but, being flurried, she kissed the King, upon which he held her fast and said, "It is my turn now," and kissed her. She was Mrs. Gallenga's godmother. The two lappets have been joined together at their edges.

From the Gallenga Collection.

226—A pair of old Brussels sleeves, 22 inches by 3 inches, the outlines of the flowers decorated by a slightly raised work; the

openwork of the scrolls is much varied, the design consisting of a long garland of pinks and scrolls of openwork. Compare it with the specimen of the Venetian *point à réseau,* No. 197. Louis XV. period.

227—(84 inches by 5½ inches.) Old Brussels, on the real *réseau,* and of uncommon design, an open ribbon design running throughout, which gives a light appearance to the lace, interleaved by leaves and flowers.

228—(1 yard by 4½ inches.) Brussels; the flowers of the design are first made on the pillow and then applied to the real pillow made ground (*drochel*). Early Louis XVI. period.

229—(1¼ yards by 5 inches.) Brussels; the flowers of the design are first made on the pillow and then applied on the *drochel.* Louis XVI. period.

230—(17 inches by 3 inches.) *Point d'Angleterre;* the point flowers are made by the needle and applied on the real Brussels pillow made ground (*drochel*). Empire period.

231—(52 inches by 15 inches.) A stole of Flemish guipure, on which are represented all the instruments of the Passion of Our Lord. In the centre is an archbishop's crown, surmounting the letters I. H. S., enclosed by two palm branches. A curious piece of old church lace.

232—Two sleeve pieces, each 37 inches by 2 inches, of *point d'Angleterre,* so called because this Brussels lace was mostly bought by the English. The ground is the real Brussels pillow ground (*drochel*), and the flowers are made by the needle; the design is simple and light, the work very fine. In the scrolls of the edge we find the same point fillings we see in the Alençon lace.

233—(1 yard 20 inches.) Brussels, the design resembling crossed swords with stars between and ribbon border of openwork, being made on the pillow and applied on to a tulle ground. The design is curious and rather striking.

234—A small piece of old Brussels, with the brides and outlines of the leaves worked in silver thread; part of the wedding dress of the first wife of Napoleon.

235—(22 inches round by 2 inches.) Brussels appliqué collar, the flowers being made on the pillow and applied on to a machine-made net.

236—(10 inches by 10 inches.) One square of silk guipure, a chalice veil; the feature of the veil is the brides meeting in a point, decorated by a circle nine times *picoté*. No doubt a copy made on the pillow of an older Venetian point.

237—(16 inches by 2 inches deep.) A small collar, same class of work as No. 231, but finer.

238—(43 inches by 3 inches.) Old Mechlin. The design consists of a single *motif*, a ducal coronet resting on a floral vase at the junction of two branches.

The ground is peculiar, being formed of straight double lines intersecting entwined circles.

At the base of the vase the ground is of a more openwork description. Interesting and rare specimen.

239—A pair of sleeves, each 25 inches long by 3½ inches wide; the same style of ground as the preceding specimen, with oblongs instead of circles, which entirely changes the effect of the ground.

The designs are detached sprigs with a rich border of four medallions, of which two are repeated.

240—(42 inches by 4 inches.) One old Mechlin lappet of good scroll design, forming irregular-shaped medallions, within which are branches of flowers. The scrolls are composed of various different grounds, and the *réseau* is the same as preceding, only the circles are not entwined.

241—Narrow lace with same ground design; when joined forms a lappet, with a design in the centre of an openwork medallion, alternate with a smaller medallion, the design of the edge being two flowers, with openwork medallions between.

242—Narrow lace of same character, with a closer work edge and design of a more flowing description.

243—Narrow lace, with a round, plain ground with a richer and more complicated design.

244—Rich specimen of old Mechlin, showing a variety of grounds in irregularly formed compartments with sprigs of flowers in each.

245—Narrow piece of not so open a character, the design being formed by three scrolls, the last being of an open ground, the edge of the first being formed by a flower, and the second by the leaf of the flower.

246—Old Mechlin of good openwork semi-detached scrolls, with openwork ornaments at bottom. Pleasing design.

247—Mechlin with the so-called old Chantilly wire ground, the border closely worked, but of rather detached design.

248—Fine old Mechlin lappet on the plain ground, with rich design of scrolls of flowers interlaced with openwork scrolls. Fine specimen.

249—Narrow lace, with same ground and similar design as preceding specimen.

250—Old Mechlin of a richer and more detached design. Fine specimen.

251—(60 inches by 7 inches.) Lappet of detached design on very clear ground, down the centre of which are birds and insects separated by sprigs of flowers.

Border formed of openwork compartments from which spring sprigs. The whole design gives a very light and pleasing effect. Louis XVI. period.

252—(44 inches by 3 inches.) Very fine Mechlin; branches of flowers in medallions; the border formed of shell-shaped scrolls, within which are butterflies and birds on various grounds. Rich specimen.

253—(55 inches by 1½ inches.) Curious specimen of old Mechlin, with design of a man with a gun after a stag; separated by baskets of flowers and trees. Rare.

254—(34 inches by 4½ inches.) Mechlin, with semi-ground with spots; the border formed of drooping sprays of flowers; straight edge.

255—(51 inches by 3 inches.) Mechlin of the same character, but later period. Note the similarity in design to the Brussels laces.

256—An old Valenciennes lappet on the plain Valenciennes ground, with openwork scrolls running the length of lappet,

being interlaced with scrolls of flowers which spring from shell-shaped ornaments.

257—(4 yards by 3 inches.) Old Valenciennes of curious and unusual design, formed by upright storks with bunches of berries alternate with tendrils.

258—Very fine lappet, with design of flowers under semi-Gothic canopies. The work of this lappet is of the finest description.

259—A *fond de bonnet* of equally fine work, with the design of a basket of pinks.

260—A cuff composed of six bands of Valenciennes joined together.

261—Valenciennes with close ground, with design of tulips and pinks separated by dragon flies.

262—Valenciennes, with plain ground design of garlands of pinks, with lesser garlands to form the edge; cleverly designed.

263—A fine lappet, with openwork scrolls and a great variety of grounds; the openwork fillings are unusual.

264—(2 yards by 2 inches.) Fine Valenciennes, with various grounds; entwined initials E. P. under crown, on which there is a cross which shows it was made for an important personage.

From Enthoven Collection.

265—A small specimen of closely worked Valenciennes, with the partridge eye ground used as the front of a cap.

266—A small specimen not so fine in work, with a long scrolling fern-leaf design, similar to what we find in the old Brussels and Flemish.

267—In this specimen again we see the long fern-leaf on the plain ground.

268—Of scroll design, with a variety of ground, alternate open and close.

269—Narrower specimen, with numerous grounds.

270—Rich border of Valenciennes of bold design of cornucopias and flowers with openwork; shell-shaped border.

271—Straight-edged lace of open and close worked scrolls.

272—Specimen same style, with long fern-leaf design.

273—Specimen same style, but of a more contracted design, which gives an entirely different effect.

274—Valenciennes, sometimes called "pot lace" on account of the pots of flowers. These pots or vases of flowers are separated from each other in the design by detached sprigs.

274a—Another specimen of the same, but with a clearer ground, the flowers being better defined.

275—Valenciennes of detached design, with narrow worked border.

276—Valenciennes of finer quality, the design consisting of two rather curious upright shaped ornaments repeated.

277—Valenciennes with design of broken scrolls, which are surrounded by slightly raised work, and through which the flower scrolls are allowed to pass.

278—Small specimen.

279—Narrow lace, with design of two *motifs* repeated.

280, 281, 282, 283—Four small specimens showing different qualities of work and variety of grounds and designs.

284—Fine border, with tulips issuing from scrolls which are separated by roses.

285 and 286—Two small specimens of detached designs.

287—Good specimen, the peculiarity of which is the raised ornamentation of the design.

288—Specimen of the same character without any raised ornamentation.

289—Border of rich and close design.

290—Lace of same character, but of a finer design, not so crowded.

291 and 292—Small specimens. This style was generally used for front of caps.

293—Straight-edged border of confused design.

294—Close-worked border of detached pinks, separated by medallions.

295—Valenciennes, with the wire ground, sometimes called the old Chantilly; design of wide-spreading branches from a tree with coats of arms between.

296—Similar to the above, the peculiarity of the specimen being that the design is not worked to the edge.

297—Another specimen of the so-called pot lace, from which spring long, flowing scrolls.

298—Specimen of the partridge eye ground, with design of detached sprigs, placed the same way, separated by single flowers.

299—Specimen of a different ground and with the design not worked to the edge, as in No. 296.

300—Fine Valenciennes on the usual Valenciennes ground, with floral scroll design which does not reach the edge of the lace; the edge is worked with a narrow border. This specimen is not well designed, as the plain ground between the design and the edge gives a want of rigidity to the lace.

301—Fine Valenciennes of much better design, consisting of scrolls of interlaced rings with sprays of flowers.

302—Narrow Valenciennes, with design of detached sprigs and close worked border.

303—Valenciennes, with the diamond ground design of detached sprigs with border of same and spots. Much later in date than preceding.

304—Similar to above, but with same defect in the design as No. 300.

305—Similar to above, but not so fine in work.

306—Valenciennes, with round ground and design of open ribbon border with sprays of flowers and spots.

306a—(14 inches by 3 inches.) Binche lace, with straight edge, having portraits of a lady in medallions. In the medallions

notice the small, oblong spots one finds in the old Bucks and Lille laces.

307—Narrow border of confused and conventional Binche design.

308—(8½ inches by 3 inches.) Small specimen similar to No. 306, but finer, with portrait of a crowned king in medallions with large crown above.

309—Narrow border similar to No. 307, but coarser in work.

310—Small specimen similar to No. 306; two miniatures, portrait and medallions.

311—Narrow band often used in old baby linen.

312—Wider band of confused design. We may here note that all the Binche laces were generally made with a straight edge and finished with a small pearl.

THE LATER BRUSSELS LACES

313—(62 inches by 9 inches.) A very fine Brussels lace berthe called point gaze, of very fine work and of unusual design. The raised cord work at the edges is unusual. This is the style of lace which was taken as a pattern for the making of the Irish Carrickmacross laces. The period is about 1820. Very fine specimen.

314—(58 inches by 8 inches.) A Brussels berthe of the very finest work, showing numerous fillings, which are copies of the Alençon fillings, the *réseau* being particularly fine. A very fine specimen. Date about 1860.

315—Small specimen of point gaze of ordinary design, showing how the lace is made and put together, different workers working the different portions. Note the ends. Date about 1875.

316—A specimen of finer quality and better design. Same date. Made at Alost.

317 and 318—Two specimens of same kind. Date about 1880.

319—Small specimen of earlier period of good and unusual lateral design, point gaze laces being generally of a perpendicular design. Date about 1830.

320—Small specimen of fine quality. Dated about 1860.

321—Specimen same style and character as No. 319.

322—Point gaze flower, which, when joined together and the *réseau* worked, forms the lace.

322a—Specimen of point gaze of ordinary quality.

323—Specimen of a coarser quality.

324—Specimen of a good quality insertion.

325—Specimen with shaded flowers.

326—Two flowers of very fine work and design; highest quality. Date about 1860.

327—Small specimen. Date about 1840.

328—Small specimen of narrow, with crowded design but well worked.

329—Small specimen of good design.

330—Small specimen point gaze, copy of an Alençon lace. Date, 1870.

331—Small specimen of fine work, partly made on the pillow and partly by the needle. Date, 1870.

332—Good specimen of running design, similar to No. 319 and No. 321, but a little later in date.

333—Specimen point gaze, a copy of an Argentan lace. Date, 1870.

334—A point gaze collar of good design and work without any ground, but with few brides, similar in work and design to No. 313. Date, 1830.

335—Small pointed collar, with open-worked medallions.

336—A round collar, with leaf design.

337—A round collar of curious openwork design, same style of work as No. 327. Date, about 1840.

338—A vandyked collar, with same style of openwork.

339—A small round collar, with running design, similar in work and design to Nos. 320, 322, 332.

340—Small specimen of Brussels plat appliqué, showing how the spots and flowers are sewn on the machine-made net.

The plat flowers made on the pillow first.

341—Small specimen of Brussels insertion of good quality.

342—Collar and cuffs of very fine quality Brussels point and plat appliqué. The roses in the design are made with the needle, and the remainder of the flowers on the pillow, and are then appliquéd on the machine-made net. Date, about 1852.

THE FRENCH LACES: POINT D'ARGENTAN AND D'ALENÇON

343—A pair of sleeves, each 27 inches long by 3 inches wide, of *point d'Argentan;* the ground is hexagonal, formed by brides which are *picoté.* The design is of fruits and flowers in clusters. Period of Louis XIV.

This specimen shows how the transition from the Venetian to the French took place. Perhaps this specimen was made at Argentan by Venetian workers, imported by Colbert.

The number and variety of the stitches are very large, and the work fine. Later the hexagonal ground of the Argentan became plain without the ornamentation of picots. By some this lace is also called *point de Sedan.*

344—(22 inches by 5 inches.) *Point d'Argentan,* the design being a muzzle-loaded cannon on wheels, with a cannon ball and smoke issuing from it, two balls lying on the ground; to the left a flag, with the sun in splendor on it, and two lances. The ground is hexagonal, not picoted.

No doubt this was made for a General of France; the wheels of the cannon exceedingly well carried out. This

specimen is an example of the plain hexagonal Argentan ground, as mentioned above.

Exhibited International Exhibition, 1874.

345—(18 inches by 2 inches.) *Point d'Argentan,* but of a later period. The design is simple, with stars inside the flowers, which are beautifully made.

346—(1 yard 14 inches by 3 inches.) *Point d'Argentan,* the design being a stag chased by three dogs, one being on the flat, and two as if coming down a hill. Each figure is enclosed by branches forming medallions, and the stag is running towards a rock from which issues a stream of water into a rocky basin. The falling water is denoted in the same style as in the Brussels lace. It is interesting to compare.

There is a piece exactly similar to this in the Bolckow Collection at the Victoria and Albert Museum at South Kensington.

347—(25 inches by 1¾ inches.) Narrower; *point d'Argentan,* same design, and used as a garniture to the above.

348—(12 inches by 11½ inches.) A chalice veil of fine *point d'Alençon.* The centre of the fine *réseau* is worked with a bunch of iris and pinks; the pinks are worked in an open stitch, and the iris in a close stitch; they are surrounded by an outline of 272 detached close-worked spots, forming a square, outside which is an openworked border, forming a frame to the square, and finished by a line of leaves and berries, the whole being surrounded by 146 detached leaves with small rings between, the points of the leaves being towards the centre.

A beautiful and fine specimen; the thread used is of very fine quality. Exhibited International Exhibition, 1874.

349—One small specimen of *point d'Alençon* flounce, 8 inches by 12 inches deep, of floral design, with small detached bouquets.

There are a great variety of stitches in the bottom scroll.

350—(38 inches by 2¾ inches.) Fine *point d'Alençon,* illustrating Æsop's Fables in medallions, formed by vase-shaped ornaments, with spreading feet, of fine openwork stitches, and brides *picoté,* the border in the same style. The illus-

trations consist of the Fox and a bird, with a butterfly flying overhead, the Fox and the Stork, the Stork dropping the stones into the pitcher, "Woodman, spare that tree," and so repeating. One now notes the difference between the Argentan and Alençon grounds. The Alençon takes after the *point de Venise à réseau* ground.

350a—(45 inches by 2¾ inches.) In two pieces; *point d'Alençon.*

351—A front of *point d'Alençon,* 17 inches by 9 inches deep, eighteenth century. The powdering of little squares filled in with minute ornamental stars and circles is quaint and unusual. The border is composed of fleurs-de-lis in semi-circles, being divided from each other by vases.

352—Fine specimen of *point d'Alençon,* with border of convolvulus on fine *réseau,* the upper part being of a coarser *réseau* with closely worked rings with openworked centres.

353—Specimen similar to No. 349, but not quite so fine in work.

354—*Point d'Alençon* lappets, 49 inches by 3 inches wide, and lace 1⅛ yards by 2 inches. The *réseau* is exceptionally fine and the design consists of flowers joined with a narrow ribbon in zigzag scrolls; the edge is formed by the same flowers, separated from each other by bell-shaped leaves of brides *picoté* in straight lines, crossed; the insides of the flowers are filled with hexagonal brides, decorated at each point by a star.

Very fine specimen.

355 to 368—Fourteen specimens illustrating different designs used in the Alençon laces at different periods.

369 to 382—Fourteen specimens of *point d'Alençon.*

383—One small flounce of *point d'Alençon,* 27 inches by 7 inches, the design being sprays of acorns with leaves, the ground same with single acorns; the acorns are well worked, the cup of the acorn being formed by crossed bars *picoté,* which gives an open and pretty effect.

384 to 390—Seven specimens. These specimens, as well as those from No. 355, represent the manufacture of the Alençon lace at various periods.

Most of these specimens were lent to the late Sir Henry

Layard for the girl workers to copy in the schools at Burano, close to Venice, which schools Sir Henry Layard started in 1875, and one can see in Burano laces of to-day copies of these originals.

SPANISH AND FRENCH BLONDE LACES

391—Old cream silk low bodice, covered with old white darned Spanish lace.

392—Old sleeve piece of real old white Spanish blonde lace, design of leaves in half moons.

393—Border of old white blonde, with open leaf border and rows of oblong small spots on ground.

394—Old white Spanish darned lace sleeve, leg of mutton shape. Original shape.

395—Small specimen of darned Spanish lace.

396—Round-shaped collar of real old white Spanish lace, with running design of oak leaves with small open border. Original shape.

397—Border of lace, giving example of openwork and varieties of shading.

398—Round vandyked collar, with cluster of flowers on a plain ground. Good fine work.

399—A double fichu collar, with shaped ends of old white Spanish darned work with a well-covered design.

400—A single fichu, with small flounce of real old white blonde lace in the wire ground. Original shape.

401—Border of white French blonde lace, with openwork trellis border and flowers on wire ground with a plain *réseau* above.

402—An old white Spanish blonde scarf, with border composed of a flower enclosed by an openwork leaf with a close-worked one.

403—An old white English darned blonde scarf, with fringed ends and narrow worked border.

404—A double-caped fichu of old white Spanish darned blonde lace, design closely worked with open work medallions.

405—Single fichu of old white French darned blonde lace of good flowing, light design, with a variety of openwork.

406—A court lappet of real French blonde lace, with a design of fox-gloves on the wire ground.

407—A broad scarf of old French darned blonde lace, with good design.

408—Deep border of old white Spanish darned lace of elaborate design, with detached leaves on ground.

409—Border of real old Spanish blonde, with border of shaded flowers and six rows of same on ground.

410—A lappet of real Spanish blonde lace, made at Barcelona.

411—Sleeve piece with border of flowers, with bunch of leaves.

412—Cuffs of lace, similar to No. 403, but with shaded flowers.

413—Narrow lace of same, with three rows of open spots.

414—Collar of old Spanish blonde, with good design of close work.

415—A similar one to the preceding, but of a different design.

416—Old white Spanish darned net of good design.

417—Narrow border of real white Spanish blonde.

418—Narrow border, with zigzag border of openwork.

419—Border of white Spanish blonde, with design of a detached character.

420—Border of same on wire ground.

421—Border of old English blonde lace of upright leaf design.

422—Border of Spanish blonde, with curious openwork. Vandyked border.

423—A very fine Honiton guipure fichu, two long tie ends rounded, of beautiful design; birds and cherries, with cornucopias introduced into the border with flowers. This specimen is beautifully designed in Honiton. It is rare to find such care bestowed on a design. The work is of the highest quality. Rare example.

424—A guipure handkerchief, with another fine design of birds, butterflies, ferns, flowers, and border of ivy leaves with raised work, cleverly arranged.

425—Small round collar, of Honiton guipure, formed of two rows of roses and leaves alternate.

426—A Honiton guipure collar, of very much finer quailty of raised work. Beautiful specimen of work.

427—(60 inches by 8½ inches.) A Honiton guipure berthe of a mixed and confused design. This style of design is often met with in Honiton lace.

428—A Honiton guipure berthe of scroll tape-like design. Compare the design with No. 313, the Brussels berthe.

429—A Honiton guipure lappet with needlework ground of a mixed and confused pattern.

430—(8 yards 11 inches by 3½ inches.) Fine raised Honiton guipure, with *picoté* brides diamond shaped in pieces. Good close work and a very good specimen of Honiton.

431—(4½ yards by 3 inches.) Fine Honiton guipure of an old Flemish pattern.

Good specimen of Honiton work.

432—(3½ yards by 2¾ inches.) Fine Honiton guipure of good raised work, with border of long fern-leaf and detached flower.

Good specimen of raised work.

433—Collar of Honiton guipure and good plain work.

434—Another of finer quality, with design of roses and leaves of raised work.

435—A cuff of same character, the thick brides being slightly ornamented.

436—A collar of thinner work, with slender brides; rose pattern.

437—An insertion of detached design, with ornamented brides; unusual.

438—A good quality collar, with roses in oblong-shaped medallions surrounded by openwork forming scallops.

439—A small collar of inferior quality.

440—A small cuff of good work and design, the openwork being exceptionally well done.

441—A small cuff of irregular design.

442—A cuff of good quality; rose design.

443—(2 yards 12 inches by 3¾ inches.) Honiton of fine quality, needle-made ground, having the British national design of the rose, thistle and shamrock. Good specimen.

444—(2 yards 7 inches by 4½ inches.) Honiton, with pillow ground, a copy of the Brussels (*drochel*), having a design of detached character and border of medallions.

This specimen and the next was made at a little village named "Beer," in Devonshire, about the year 1810.

445—(2 yards by 5½ inches.) The same as preceding, but slightly wider.

446—Old Honiton guipure glove, with needle *réseau*.

447—Old Honiton appliqué mitten, with design of sprigs and open border.

448—Small specimen of Honiton appliqué.

449—Small cuff of Honiton guipure, with needle-made ground design of roses and ferns.

450—Small collar of Honiton guipure, but of lighter make.

451 and 452—Two specimens of Honiton appliqué of simple design.

453—(40 inches by 18 inches.) A Honiton appliqué veil of good work and graceful design. The stars and centre of the flowers being exceptionally well made.

454—A collar of Honiton appliqué of set design.

455—A ditto, of more flowing design, with a variety of work in the medallions.

456—A ditto, similar to No. 454, with smaller sprigs.

457—A ditto, similar to No. 455, only thinner work.

458—Narrow border of good quality and pleasing design.

459—Large collar, with raised and closed work.

460—A ditto, border of rather unusual design.

OLD BUCKINGHAM AND BEDFORDSHIRE LACE

461—A border of old Bucks lace with the round ground, with an Empire design with spots and sprigs on the ground. Very much like the old Lille lace.

462—A similar specimen, with a good openwork vandyked border.

463—A length of old Bucks, with a border of bell-shaped ornaments of openwork on a closer made *réseau,* with sprigs on the upper part of the lace. In the Buckinghamshire laces two different grounds, or *réseaux,* are often found.

464—Small collar of close and thick work of good design.

465—Small cuff of close and good work, with design of a tree in the centre, with branches at the ends separated by clusters of oblong-shaped spots. These spots are very often met with in the Buckinghamshire laces.

466—Band of insertion, with squares surrounded by openwork rings and close-worked spots dotted about.

467—An insertion of light scroll design; nicely made.

468—An insertion with a zigzag design down the centre.

469—An insertion with diamond-shaped squares and clusters of small spots, with two rows of open squares, which give a light appearance to the lace.

470—An insertion of somewhat similar design to No. 468, but more finished.

471—A wider insertion of better quality, with design of detached sprigs surrounded by small leaves.

472—An insertion of beautiful design and of fine work; a circle with twelve points and ornaments joined together by oblong-shaped sprays, within which is a circle with twelve openwork rings. A good and rare specimen.

473—A narrow insertion, with detached roses and spots.

474—An insertion, with plain spots.

475—A band of very fine Bucks lace. A half mesh is left on each side, so that the lace can be made of any width required. The design is pleasing and expensive to work. A good specimen, almost as fine as Mechlin.

476—An interesting specimen of old Buckingham on the wire ground, with the plain ground used as an ornament at the edge.

The design consists of six-sided squares, with a dot in the centre and a flowing border.

477—A good specimen, like a Mechlin lace, with detached open-worked flower, with small ones below to form edge, and square-shaped spots dotted over the ground. In Mechlin laces one never finds square spots.

478—A nicely made specimen of floral design.

479—A narrow lace; copy of a Mechlin design of coarse workmanship. Rare.

480—A narrow lace of detached sprig design.

481—An insertion, with waved lines of openwork.

482—Insertion on wire ground, with spots.

483—Narrow lace, with similar design to No. 480.

484—Lace with good border of openworked leaves, with groups of square-shaped spots in ground.

485—Insertion of lace to match.

486—One oblong-shaped fichu of old Bucks lace of long scrolling design, the *réseau* being the Bucks round ground, and the openwork being the old Chantilly ground.

487—Long end collar of good design, showing a variety of grounds.

488—Specimen of good, well-made lace of clear design.

489—Small collar of same style.

490—Lace of good and uncommon scroll design.

491—Insertion with row of openwork flowers down centre.

492—(55 inches by 5½ inches.) Lappet on the Chantilly ground; a border of twigs and brides, with a scroll up the centre at both ends.

493—(25 inches by 3¼ inches.) Lace, the ground being the old Chantilly, and the border composed of a three-leaf stem on the round ground.

494—Scalloped lace with unusual ground, with edge of detached flowers.

495—Lace with rare and uncommon ground.

496—Lace of quaint design on the wire ground.

497—Another example of the use of the wire ground and the plain ground for the ornamentation of the edge.

498—(32 inches by 3 inches.) An exact copy of the blonde lace on the Chantilly ground.

499—Lace on the wire ground. Note the similarity of the design to No. 495, and the fillings of the upper ornaments to the ground of No. 494.

500—Good specimen of the clear wire ground.

501—Another example of the use of the two grounds; in this the border of the round ground predominates.

502—Specimen of the clear round ground; the flowers of the design here have no cord or finish.

503—Another specimen, but here the flowers are finished with a cord.

504—Another specimen, with very clear ground and rich border; the flowers not finished with a cord.

505—A specimen of rich and well-covered design, the ornamentation of the border being with the wire ground and the upper part of the round ground.

506—Good specimen of the close round ground, the border formed of openwork single flowers, above which are single leaves lying the reversed way.

507—A collar of old Bedfordshire lace of good bold design. Plain work.

508—A cuff of old Bedfordshire lace of partly raised work.

509—A small cuff of fine raised work, with design of squares and scalloped edge.

510—A small cuff of more open work and slightly raised.

511—A collar of very fine and close work, raised with a design of shields and circles.

512—A cuff, with long points of fine raised work.

IRISH LACES: YOUGHAL POINT

513—A collar and pair of cuffs of Youghal point, the design being formed by bunches of grapes and vine leaves.

It is the style of Irish lace mostly patronized by royalty. The late Queen Victoria had a deep flounce of this lace, and the present Duchess of Connaught has a fine fichu, which was exhibited at Surrey House this year (1907).

514—A front of good design and fine quality.

515—(19 inches by 3½ inches.) Specimen of lace of good design and quality, not so fine as No. 514.

516—(14 inches by 4¾ inches.) Specimen of rather crowded design and coarser in work than No. 515.

517—(55 inches by 2¾ inches.) Irish point (Innishmacsaint). Copied from a specimen of Venetian-Greek, sometimes called reticella.
A very good example of Irish work.

518—(57 inches by 5¾ inches.) Specimen of Innishmacsaint; copy of the old Italian guipure.

519—A collar of good Irish point lace, every bit made by the needle; a copy of the old Italian rose point. This specimen came from the neighborhood of Enniskillen.

520—A collar of better design and finer work.

521—A vandyked collar of fine raised work.

522—Specimen of lace of good design and work.

523—Small specimen of finer work. The present Princess of Wales has a length of this design.

524—A small specimen of good design, but the work is not so fine as No. 514.

The designs of the above six specimens are all taken from the old Italian rose point.

525—A cuff of old Carrickmacross lace of a detached design, with leaves above.

526—(17 inches square.) A Carrickmacross guipure handkerchief of ordinary design.
Dated about 1860.

527—A pair of cuffs of curious and good design.

528—Small specimen of modern, made in 1902.

529—(4 inches by 5 inches.) Double vandyked edge lace, with spots in centre. Fine. Date, about 1860.

530—Specimen of lace of good design, made about 1890.

531—Specimen of lace made in 1902.

532—(3 yards 16 inches by 6 inches.) Lace of fine quality, with a good design of garlands of flowers and open ribbon, the edge formed by leaves in medallions.
Date, about 1850.

533—A sleeve of very fine work, could easily be mistaken for Brussels point, as the design is a Brussels design.
Date, about 1850.

534—A shaped lappet of old Irish crochet.

535—A specimen of Irish tatting.

536—A similar specimen, but not so fine.

537—Narrow insertion of old raised Irish crochet, very good quality.

538—A collar and pair of cuffs of good raised and close work Irish crochet.

539—A collar of loosely made crochet of good design.

540 to 559—Twenty specimens of the different kinds of Irish crochet, some worked in silk and some in cotton. Amongst them you find examples of lifted crochet, so called, Spanish crochet, Jesuit crochet, plain crochet, etc., etc.

560 to 577—Eighteen specimens of the various kinds of crochet, made in Ireland, showing the designs generally used and the various qualities made.

578 to 586—Nine specimens of collars and cuffs of the various kinds of Irish crochets, and of varying dates.

LILLE LACES

587—(40 inches by 23 inches.) Lille lace of Empire design, composed of vases with palms between and joined by canopies, under which are oval medallions. Very good specimen and design.

588—Narrow lace, with border of detached flowers with four rows of rings.

589—Specimen of straight-edged lace of detached sprays, with openwork flower.

590—Small specimen of old Lille lace, with well-covered design of flowering thistles.

591—(89 inches by 3½ inches.) Of straight-edged lace of good design, composed of large vases of flowers with branches of flowers, which at the top are joined together by semicircles of openwork. Fine specimen.

592—Narrow lace of thin design, entirely different from preceding specimen.

593—Band of straight-edged lace of floral design. Note that the Lille laces and the laces of Buckinghamshire are very similar.

VARIOUS SPECIMENS

594—(50 inches by 3¼ inches.) Pair of lappets of very fine tambour work and of good Brussels design. It is rare to find such work so finely done. Flemish.

595—(71 inches by 3½ inches.) A curious old Antwerp lappet, with design of men driving in two-wheeled and four-wheeled chariots towards a church. This lace is made in the same way as the Irish Carrickmacross.

596—(3¾ yards by 3 inches.) Pillow lace, copy of Lille, made by a lady at the Ursuline Convent, Parma, in 1825.
From the Gallenga Collection.

597—(6¾ yards.) Copy of a Buckinghamshire lace made at Malta in 1852.

598—(2¾ yards by 1¾ inches.) Old Devonshire "trolly lace," made at Exmouth in 1830.

599—Specimen of Carrickmacross lace of good design, showing the process of making, viz.:
First, the plain net.
Secondly, the parchment under the net and the ornamental

ground being made from the net, and how the linen is laid on and worked over.

Thirdly, the finished lace.

600—A pair of deep lace cuffs; modern copy of the old Italian.

601—Specimen of modern lace made by a lady. Copy of the old Italian guipure.

602—A specimen of the bark of the lace tree, West Indies.

603 to 609—One set of old baby linen, consisting of inside cap, with two linen frills, worked down the centre with round medallion, and a V, under a crown, and ornamented at sides with raised work and small holes.

One ditto, the same, with "biggin"; the whole cap trimmed round with fine Flemish lace.

One shirt, finely trimmed all around shoulder straps with fine "hollie work" to match raised embroidery at sides; trimmed neck and sleeves with old Flemish lace; at end of sleeves ribbon run in broad hem.

Note square under arms.

A cravat or bib; same "hollie work" at back; trimmed with five rows of lace and hemstitching.

An extra pair of short sleeves for shirt.

Another set.

One inside cap, with "biggin" of "hollie work" with crown; down the back two crowns, with a W between; ornamented at sides with a double row of raised work, with sets of drawing strings to cap button and strap.

One ditto, with small strip of "hollie work" at top; two crowns and XV between; two sets of drawing strings; crown in one piece; frilled top and bottom.

One ditto, trimmed with two rows of old Valenciennes lace; crown formed of three V-shaped pieces, and two oblong at bottom; three rows of stitching up each triangular piece and draw string at back.

One shirt, lace insertion on shoulder; sides ornamented by raised embroidery; neck and sleeves trimmed with old Mechlin; sleeves gathered in at shoulders and fuller at end of arm, with a draw ribbon in wide hem.

One pair small extra sleeves.

610 to 643—Thirty-four specimens of old babies' caps, including Honiton, old Bucks, Tambour, Brussels, Irish, Valenciennes, lawn, muslin embroidered, etc., showing a variety of styles worn and used in the olden times.

644—(2 yards.) Specimen of modern lace made at Smyrna in Asia Minor.

645—Specimen of old fringed Torchon lace, made at Le Puy.

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